THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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10 Reasons to Love Film

by Gord Harris

One of the leading manufacturers of high-quality cinema cameras is **Arri**, formerly Arriflex of Germany. Although Arri is involved in its own digital camera project, the D20, managing director Franz Klaus says this about the future of film: "If you aim for the big screen, highest possible image quality, and the flexibility that is required in features and commercials, film is, and will stay for many years to come, the medium of choice.... Film also has a clear advantage over digital in TV drama productions: you can work faster with less correction in lighting, as film is more forgiving than digital due to the enormous latitude and the highly tolerant colour reproduction."

I agree. It is my firm belief that film will remain the backbone of our LF industry, for both capture and playback, for many years to come. The marriage with digital is a fine one when used for scanning, visual effects, editing, and pre- and post-

*(See **HARRIS** on page 10)*

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New Magic Carpet Film

On April 3, a new film, ***Voyageurs du Ciel et de la Mer*** (***Voyagers of Sky and Sea***) opened the IMAX Magic Carpet® theater at **Futuroscope**, the theme park of the moving image, near Poitiers, France. Magic Carpet, one of the rarest LF formats in the world, was conceived by Imax founder **Roman Kroitor**, and consists of a full-size IMAX screen in front of the audience, and a second beneath its feet, visible through Plexiglas floor panels and portals under the seats. To allow for a good view of the lower screen, the rows of seats are farther apart and much less steeply raked than in a normal IMAX theater. However, this reduces seating capacity significantly. With the fourth largest screen in the world — 74x104 feet (22x32 meters) — it seats only 254 people.

The first film to use the format, ***Flowers in the Sky***, was produced by Kroitor for Expo 90 in Osaka, Japan. That theater was a temporary installation, but in 1992 Futuroscope built a permanent Magic Carpet theater to go along with its IMAX® and IMAX Dome® theaters. In subsequent years the park added IMAX Solido® (3D on a dome) and IMAX 3D® theaters.

For over a decade, *Flowers in the Sky*, which depicts the life cycle and migration of monarch butterflies, was the only film that could be shown in the only Magic Carpet theater in the world. In late 2002, the park commissioned **Galatée Films**, producers of the prize-winning 35mm documentaries *Winged Migration* (*Le Peuple Migrateur*) and *Microcosmos*, to make a replacement for the aging 15-minute film. The result is *Voyageurs*.

Filmed over eight months in 30 locations in France, Kenya, South Africa, the Faroe Islands, Argentina, and Canada, the

*(See **YOYAGERS** on page 8)*

NASCAR 3D Opens Big

NASCAR 3D: The IMAX Experience opened on 68 screens in North America on March 12, and quickly established itself as a hot property, grossing slightly under US$1.5 million in its first weekend. As this issue goes to press, five weeks later, it has taken in over $7.85 million, making it the fastest-grossing film (2D or 3D) ever shot on 15/70 film. Only ***Ghosts of the Abyss*** (shot in HD video), ***The Matrix Revolutions*** (35mm), ***Beauty and the Beast***, and ***Fantasia/2000*** (both animated), have done better, and *NASCAR* is within easy striking distance of *Revolutions*. NASCAR has already shot past director **Simon Wincer**'s other LF film, ***Young Black Stallion***, which opened on Christmas day 2003 and has earned $6.25 million in 16 weeks.

The film opened at the number 11 position among all commercial movies, the best opening spot for any LF film, and has remained within the top 20 since.

Most theaters reported sold-out shows for most or all of the opening weekend, and many continue to have full houses on weekend evenings. **Ron Bartsch** of **The Henry Ford** in Dearborn, MI, near Detroit, reports that *NASCAR 3D* was "the most successful new film opening ever, with 13 consecutive shows sold out (out of 17 total shows) for the three-day opening weekend." **Randy Brashers**, of the **Ozarks Discovery IMAX Theater** in Branson, MO, tells *LFX* the film "has had the best first-30-day opening of any film...in our ten years of operation."

*(See **BIZ** on page 4)*

Premiering This Month

Voyagers of Sky and Sea
Sacred Planet
See page 3.

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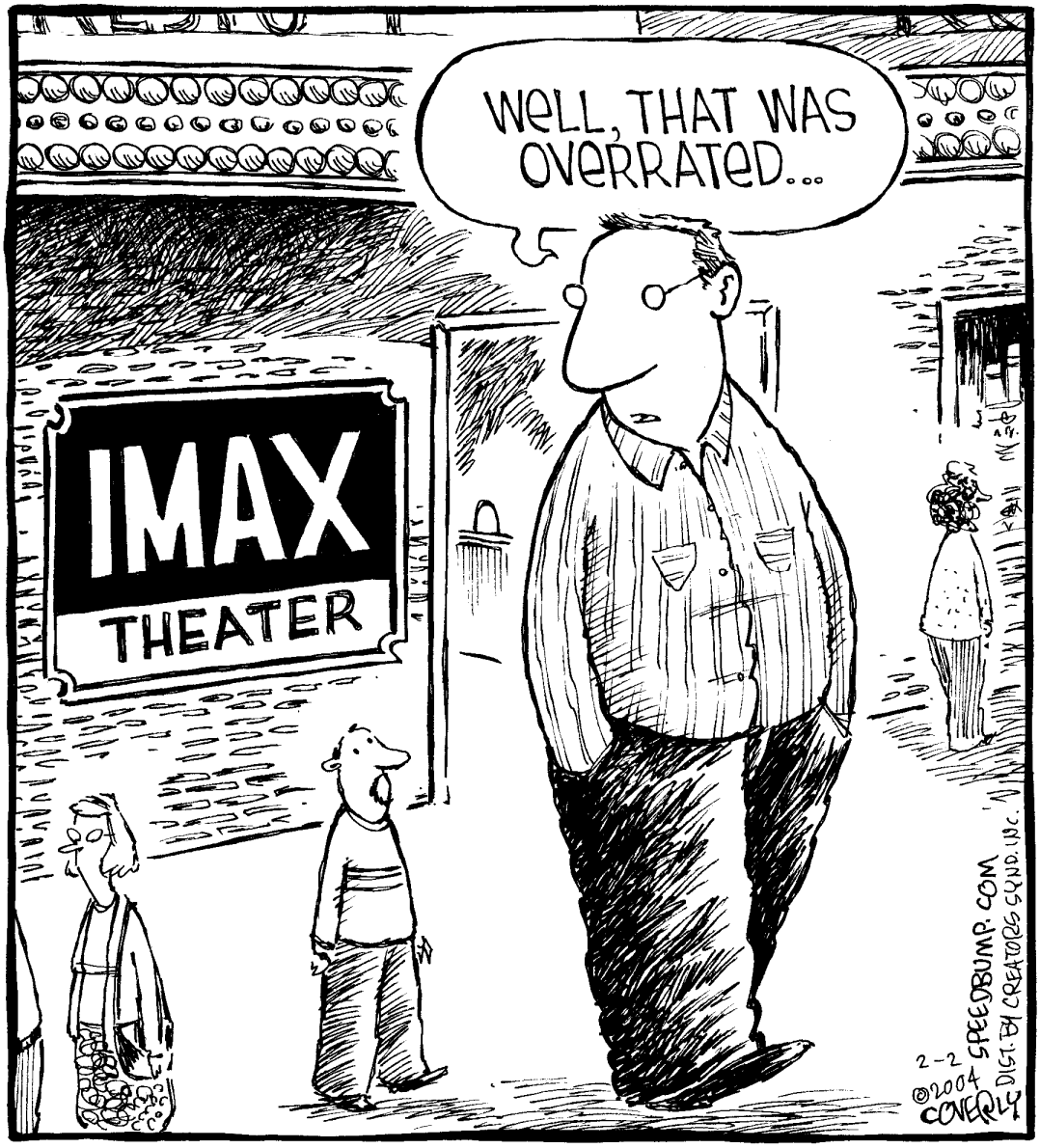


Premiering This Month

Voyagers of Sky and Sea

Galatée Films

Voyageurs du Ciel et de la Mer (*Voyagers of Sky and Sea*)

"As natural environments, air and water provide the backdrop for a story that unfolds over the course of a day that is marked by progressively worsening meteorological conditions

"Following the rhythm of the weather, ***Voyagers of Sky and Sea*** takes us on a symphonic climb across the storm. And it asks a question: what do our fellow passengers on Spaceship Earth, the birds and marine mammals who live in the winds and waters, do over the course of the day as the moods of the sky and sea shift?

"Study the sky, watch the sea, and notice, between the calm of the morning and the fury of the evening, the reactions of the residents of these places.

"Between these two worlds is the line of the horizon, the border and meeting place."

Filmed on location across France, and in Kenya, South Africa, Argentina, and Canada by the producers of the Oscar-nominated *Winged Migration*, *Voyagers* was made in the two-screen IMAX Magic Carpet format (one screen in front, one below) for France's **Futuroscope** theme park, home of the world's only Magic Carpet theater. (*See story on page 1.*)

From **Galatée Films**. Directed by **Jacques Perrin** and **Jacques Cluzaud**; produced by **Jacques Perrin** and **Nicolas Mauvernay**. Executive producer: **Jean Tregomain**. Release: April 3, 2004.

Sacred Planet

"Take an incredible journey to some of the most fascinating, exotic, and remote sites on the planet and experience the wonders of the world as never before in this powerful and exciting film custom-made for Large Format theaters. Narrated by **Robert Redford**, ***Sacred Planet*** transports moviegoers on a magical round-the-world odyssey that explores pristine places untarnished by time and gives new insights into the Earth's diverse landscapes, peoples, and animals. Taking full advantage of the giant screen to create a unique motion picture experience, *Sacred Planet* presents a stunning array of larger-than-life images and reminds us of our vital connections to the world."

Directed by **Jon Long**, produced and written by **Karen Long** and Jon Long. Executive producer: Jake Eberts. Produced by **Sacred Planet Project, Ltd.**, distributed by **Buena Vista Pictures Distribution**. Release: April 22, 2004.

Photo: John Hyde. © 2004 Buena Vista Pictures Distribution

Sacred Planet

CORRECTIONS

In a Shorts item in the March issue, we incorrectly stated David Clark's role in making *Dinosaurs!* He will be co-directing with Bayley Silleck.

In Table 2 of the *2004 Bookings Yearbook*, we should have combined the bookings count of *Encounter in the Third Dimension* (E3D) with its ColorCode edition (E3Dcc). The would have given it a total 107 bookings, and tied it for ninth place with *The Lion King*.

*(from **BIZ** on page 1)*

Seven of the 13 top-grossing theaters after five weeks were Imax owned-and-operated venues in such locations as Providence, RI (#2), Indianapolis (#3), Chicago (#5), and Las Vegas (#6).

NASCAR has confirmed some expectations — doing well near Indianapolis and "motor city" Detroit is no surprise — but has provided some unexpected results as well. The top-grossing theater for the first two weeks, and number four in week five, was not in the Deep South but the **Empire IMAX** in Halifax, Nova Scotia, Canada, some 500 miles (800 km) from the nearest Nextel Cup event. Empire staffers theorize that the IMAX film provides area racing fans a simpler and cheaper alternative than driving to New Hampshire or Watkins Glen, NY (850 miles/1,275 km) to see a race in person.

A relatively high percentage, nearly 30%, of *NASCAR*'s 72 bookings are in institutional theaters, and it has gained some school bookings in both institutional and commercial theaters. Teachers bringing school groups to the **U.S. Space and Rocket Center** in Huntsville, AL, told theater manager **Greg Sanford** that the film showed students the importance of education to anyone who wanted to work on the crew of a race car. Alabama-based **Virginia College**, which has an engineering program that focuses on racecar engineering, set up a recruiting display in the Huntsville theater's lobby.

Imax Corporation's president of film, **Greg Foster**, credits the success of the film to the partnership between Imax, **Warner Bros.**, and **NASCAR**. "Each of those three groups was given responsibility of doing what [it does] best," namely, marketing to its core audience. Warner placed trailers in 35mm theaters near the IMAX screens and used its PR channels to get the film mentioned in publications like *Premiere* and *Entertainment Weekly*; Imax promoted the film to institutional theaters; and NASCAR has placed two commercials in the TV broadcasts of every Nextel Cup race of the season. As a result, Foster says that in addition to IMAX regulars, "We've brought in a lot of traditional 35mm moviegoers who wouldn't normally have sampled an IMAX film, and we've certainly brought in a lot of NASCAR people who had never set foot in an IMAX location."

LFX spoke with several exhibitors who confirmed that the film was drawing many first-time visitors. **Jim Walker**, director of theaters for the **Bob Bullock Texas State History Museum** in Austin, told us he could tell that the NASCAR fans were different from his regular visitors: they didn't mind standing on line for tickets; they were excited, not upset, when they learned that shows were sold out; and no one complained about the sound level of the film. "They're very nice people!" Theaters took advantage of local connections, including nearby racetracks, to stage special events, many with NASCAR show cars and/or drivers at their openings:

- Boston's **New England Aquarium** worked with the **New Hampshire International Speedway** to draw motorsports press to the premiere.
- **Michigan International Speedway**, about 60 miles from Dearborn, was The Henry Ford's presenting sponsor.
- The **Chicagoland Speedway** sent out a mass e-mail to its entire customer database and paid for a screening for NASCAR sponsors at the **Navy Pier IMAX Theatre**.
- Driver **Ryan Newman** appeared at the **Virginia Air and Space Center**'s premiere in Hampton, VA.

NASCAR 3D: The IMAX Experience was directed by **Simon Wincer**, photographed by **James Neihouse**, produced by **Lorne Orleans** and **Doug Hylton**, with **Neil Goldberg** as executive producer. It's narrated by actor **Kiefer Sutherland** and was produced and distributed by Warner Bros.

Fans at The Henry Ford's premiere examine Jeff Gordon's 24 car.

The Henry Ford

IN theater to be in suburb, not city

Despite offers of tax relief and massive ticket buys, **Showplace Cinemas** has opted to put its IMAX theater on the burgeoning east side of Evansville, IN, rather than in the fading downtown area of the southwest Indiana city. As reported here last month, the 46-screen chain has signed with **Imax Corporation** to build a 350-seat IMAX MPX theater at one of its four locations in the city of 300,000 people.

Hoping to add a new attraction that would help revitalize the city center, the mayor of Evansville and the management of the Casino Aztar made two offers to Showplace owner **Paul Stieler** to site the theater downtown. Under one, the casino would have built the theater and operated it jointly with Stieler; under the other, the casino would have given Showplace 1.5 acres of land on which to build, and would have bought 50,000 tickets a year for five years. In addition, the city would have provided a 10-year tax abatement on

THE BIZ

DEALS

the property.

But Stieler declined the offers, preferring to stick to his original plan of adding the theater to an existing Showplace multiplex. (The downtown location would have been a standalone theater.) His son, **Mick Stieler**, told a local television reporter, "If [the] IMAX [theater] sells out, the [customers] can go to another movie at Showplace East, where if it was downtown and it sells out, then they have to wait for the next one or leave and go somewhere else."

Construction will start in May for an opening in November.

The theater will be the second IMAX MPX installation in the USA, after a **Jack Loeks Theatres** screen in Lansing, MI. MPX is Imax's low-cost theater system designed for multiplex operators. It features simpler projector operation and a wider aspect-ratio screen that lowers construction costs. The Lansing theater opened in November, temporarily outfitted with IMAX SR projectors while the MPX projector is being finalized for release. Industry sources tell LFX that the projector, originally expected in the first quarter of this year, may not be ready until fall.

London museum seeks PR agency

London's **Science Museum** is looking for a public relations agency to develop a two-month campaign to promote its IMAX theater. The museum hopes to run a major blitz to increase the theater's profile this summer. The 450-seat 3D theater opened in June 2000.

Sacramento IMAX building sold

Real estate developers **George** and **Angelo Tsakopoulos** have bought Esquire Plaza in downtown Sacramento, CA, a 22-story office tower that is the site of the **Esquire IMAX Theatre**, an **Imax Corporation** owned-and-operated screen. The seller is Esquire Partners, LLC. The IMAX theater was converted from a conventional theater in 1999, at about the same time the adjacent Esquire Plaza was being built.

PERSONNEL

Romans is president of Fort Worth

The **Fort Worth Museum of Science and History** has appointed **Van A. Romans** as its president, replacing **Don Otto**, who ended a 26-year stint as president in March 2003 (*see The Biz, LF Examiner, March 2003*). Romans, who started at museum in February, was formerly executive director for cultural affairs at **Walt Disney Imagineering**, where he developed exhibits and served as liaison to cultural institutions.

Van Romans

Romans started with Disney in 1968, as a training supervisor at Disneyland. In 1980 he joined Imagineering, the creative design and development wing of the company. He created the Disney gallery concept, in which governments, museums, and private lenders provide artifacts for exhibits at the World Showcase pavilions at EPCOT Center, Disneyland, and Disneyland Paris.

Romans is on the faculty of the University of Southern California.

Weisfeld leaves Imax for Westcon

Brian Weisfeld, formerly senior vice president of operations at **Imax Corporation** has left the company to become senior vice president of corporate operations of Westcon Group, a global specialty distributor of networking and communications technology products. He will oversee the company's worldwide investor relations, human resources, risk management, and information technology divisions.

Along with co-CEOs **Richard Gelfond** and **Bradley Wechsler**, Weisfeld acquired Imax from its founding owners in 1994, and led its initial public offering in June of that year.

Before joining Imax, he held positions at the Harold Martin Company, Cheviot Capital Advisors, and Kidder, Peabody & Co.

SimEx/Iwerks new distribution staff

With the recent departure of **Deborah Harnett** (*see The Biz, LFX, February 2004*) and **Mark Wagner** from the distribution department of **SimEx/Iwerks** in Burbank, CA, the company has promoted **Janine Baker**, formerly manager of film distribution, to Wagner's ex-position, director of distribution. At about the same time, it brought **Chad Mather** from **RPG Productions** to take up the manager position.

Baker tells *LFX* that her responsibilities entail "client sales, acquiring new films from producers, negotiating, and drafting agreements for all films and clients. Chad is focusing mainly in the LF area while I am focusing on attraction and simulation films."

Baker has been at SimEx/Iwerks for two years, before which she worked in licensing at EMI-Capitol Records.

Mather served as post-production logistics supervisor at RPG for two and a half years before joining SimEx/Iwerks.

Merrall joins SimEx/Iwerks

Mark Merrall is now post production manager at **SimEx/Iwerks** in Burbank, where he is in charge of coordinating the film, video, and audio completion of LF and ride films in 15/70, 8/70, 5/70, and 8/35.

Merrall is producer and director of ***Manatee: The Forgotten Mermaid***, an LF film in development, and has worked for many years as a freelance production coordinator and assistant director on 35mm commercials and features. He has also worked at Imax subsidiary **DKP/70MM Inc.**, as an assistant post production consultant.

On May 17, Merrall and *Manatee* co-producer and co-director **Tom Boyd** will speak at the **New England Aquarium** in Boston about their work on the film and "the mysterious trail of the manatee from its land-dwelling ancestors to its present status as an aquatic celebrity."

A Tale of Two Projectors, Part 1

by Peter Crane

Once upon a time, there were two IMAX projectors, skillfully assembled in Oakville, ON, by the talented technicians of what was, in those days, a close-knit family-type company. Both of these engineering masterpieces were destined for locations thousands of miles from North America. One unit went to Argentina, intended for installation in Interama, a theme park being developed near Buenos Aires. Here, it was stored for years, awaiting the park's opening, which, because of the country's extended periods of economic and political unrest, was delayed for more than a decade. (*The story of this projector may be told in a future issue of LF Examiner, if we can get it cleared by our libel lawyers. –Ed.*)

The second projector was shipped to Australia, consigned to a theater being planned by the Powerhouse Museum in Sydney. However, a series of events put theater construction on hold. The unit was stored in a warehouse for what became more than three years. This story deals with the development of an entertainment complex in nearby Darling Harbour, and how that projector was almost liberated from its museum storage to become the source of background images for what was planned to be the world's biggest and most complex indoor roller coaster.

For more than six years in the 1980s, the city of Sydney and the New South Wales government had been soliciting bids to create and construct a complex that would enhance the city's downtown waterfront area. In 1986, a contract was awarded to the **Parry Corporation** of Perth, Western Australia, to develop the project. It was to be both a tourist attraction and a cultural center for residents of Sydney. The Parry Corporation's CEO, **Kevin Parry**, was not unfamiliar with Imax, having built a small OMNIMAX (IMAX Dome) theater in Perth. However, he was totally inexperienced in the planning and construction of major mixed-use attractions.

The story goes that while in Jakarta on business, Parry was introduced to **Luquman Kiel**, the leader of an architectural/design group that had developed a concept for an attraction they called Project Sunrise. Kiel convinced Parry that this project could be built in Darling Harbour. On the strength of a handshake, Parry agreed to bring Kiel and his staff to Sydney and authorized them to start immediately on the design and engineering of the project, renamed Discovery Village.

What Parry did not know was that Kiel and most of his staff were members of a religion known as Subud, and that Project Sunrise had been designed to subliminally present the basic tenets of Subud through its design, graphics, and show content.

Subud had its origins in Indonesia in the 1920s and since 1957 has spread into Australia and throughout Southeast Asia. (For more information, enter "Subud" in any online search engine.)

My involvement with the project began in late 1986 with a series of phone calls and faxes from two Parry vice-presidents, **Larry Mahoney** and **Robert Fenwick**. They asked me to assemble a design team to meet with them in Los Angeles in December. They explained that Sydney government auditors were requiring Parry to retain an experienced U.S. attraction-consulting group to monitor Kiel's activities and to assume responsibility for guiding the project to completion, in accordance with the criteria established by the city in 1983.

Our meeting took place at the Beverly Hills Hotel in early December. Mahoney and Fenwick (hereinafter referred to as M&F) were traveling first class to say the least. The team I recruited included:

Curtis Summers (design/engineering): Curt's reputation for building theme parks and gigantic roller coasters was already known in Sydney, thanks to Australia's new Wonderland theme park.

Paul Creighton (construction/operations): Former operations director of world's fairs in Vancouver, New Orleans, and Knoxville.

Gene Patrick (entertainment): Former entertainment director for Six Flags and Great America theme parks.

Rick Campbell (design and art director): An experienced theme park artist with previous assignments at Walt Disney World, Circus World, and Knotts Berry Farm.

My role as lead consultant also included responsibility for all film and audiovisual elements in the master plan. Fortunately, I was able to pick the brains of experts such as **Bill Shaw**, **Mike Sullivan**, **Don Iwerks**, **Murray Lemer**, etc., without committing them to contractual arrangements.

Our Beverly Hills meeting started at 10:00 a.m. Having flown across the Pacific, M&F had requested a day of R&R before the meeting. But from their appearance at the meeting, it seemed that most of that day and evening had spent in the hotel's notorious Polo Lounge, a watering hole for Hollywood stars and lesser planets.

Nevertheless, we plunged into the nitty gritty of the meeting, and by 6:00 p.m. a contract had been prepared and we were on board. Our only interruption was a two-hour luncheon prepared by the hotel's chef. M&F wanted to impress us that the Parry company did everything "top cabin," and the luncheon was no exception.

The final item on the agenda was our schedule. It was agreed that we would use the holiday period to review all existing plans for the project. Then an evaluation would be written, and in early January I would present this to Parry, Kiel, and various government officials.

Over the next month we waded through a plethora of material left by M&F. Much of it contained verbose descriptions of the elements planned for Project Sunrise, concepts so outlandish that transforming them into working attractions would defy even today's computer technology. For example, one element was a gigantic roller coaster placed inside a mammoth sphere, somewhat similar to Disney's Space Mountain. An IMAX 3D projector was to be mounted on the last car of each train, and as the train roared up and down through the darkness, synchronized film loops would project grotesque 3D images on the

sphere's inner surfaces. The idea was that riders would be "transported into a realm of peace and tranquility." More likely, they would have barfed their lunches all over the ride.

In mid-January I flew to Sydney, armed with a document I hoped would alert the Parry Corporation and the government to the fact that the Discovery Village concept proposed by Kiel's group was unworkable, unaffordable, and totally inappropriate for the city of Sydney. It was a perfect example of P.I.T.S (Pie in the Sky). Throughout the 17-hour flight to Sydney, I struggled to find a way to present our findings. All I could think of were the famous words of Major Wesley Powell, spoken so beautifully in **Kieth Merrill**'s LF film ***Grand Canyon***: "What dangers lie ahead, we know not."

Arriving in Sydney, I realized, like most first-time visitors to Australia, that by crossing the international dateline I had lost a full day of my life. M&F were in the airport to greet me. A waiting limousine took us downtown, where I was told I had only ten minutes to prepare for a luncheon Parry was hosting. I was flattered to think I warranted such a reception, but within minutes I learned that the luncheon was not for me but for Parry's son, who was leaving for New York City to perform some type of pro-bono work indirectly related to the United Nations.

The luncheon was already under way when I arrived, but a seat of honor had been reserved for me. It wasn't next to Parry, but his son. The reason, I soon learned, was that I was the only one in the room who had lived and worked in New York City. So my first assignment was to brief young Parry ("Junior") on the Big Apple, where to live, how to dress, where to dine, shop, bank, etc.

The next morning M&F took me to the Discovery Village design headquarters, located on two floors of a downtown office building. The first order of business was to meet Luquman Kiel. We both realized we had met before, in New Orleans during the **International Association of Amusement Parks and Attractions** convention. Kiel had been touring the world in a search of funding for Project Sunrise. I recalled his presentation to Imax at the trade show, describing how Imax had been "selected to donate" one or more projectors in exchange for exclusive sponsorship rights. After a bit of reminiscing, Kiel introduced me to his staff of about 40 artists, writers, designers, architects, accountants, etc. None of these, I later learned, had ever been in an Imax theater or a major theme park, even though Australia's Wonderland was only 22 miles (35 kilometers) away.

One of the theme park's outlandish concepts was a roller coaster inside a sphere, like Space Mountain.

An IMAX 3D projector was to be mounted on each train, projecting synchronized 3D images on the sphere's inner surfaces.

After I had spent three days of inspecting the works in progress, M&F showed me the suite of offices assigned to "our American friends." I was instructed to go back to the United States, assemble my team, and return to Sydney in four weeks, ready to transform Kiel's dreams into the world's greatest attraction.

Before leaving Sydney, I attempted to locate the lost projector and those responsible for its future. After being told in no uncertain Australian terms that it was "none of my business," I continued by probing in a more clandestine manner. I learned that the Powerhouse Museum would in no way allow the Darling Harbour project to get their projector, even if the theater was never built. Further, if Darling Harbour attempted to use another IMAX projector, the museum intended to take pre-emptive legal action, based on their belief that they had been granted exclusivity covering not only Sydney but all of New South Wales.

Our group's trip to Sydney was delayed for several weeks by bureaucratic bungling of our work permits, but by mid-March, we were settled in the apartments provided by Parry and ready to start work. It was then we learned from M&F that a project director had been appointed to serve as a link between ourselves and Kiel's multinational creative team. He would also serve as an intermediary for our contracts with Parry, vendors, government representatives, etc. His name was **Harry Brown**. Brown had probably never before been in a position of authority, but he seemed to take malicious pleasure in being in charge of the "American friends."

For the next six months, our group struggled to transform what had been an $800 million mixture of ideas, mostly lifted from previous world expos, Disney's EPCOT Centre, and museums from around the world, into a concept that could be built and operated within the aesthetic, programmatic, and economic parameters established by the government agencies.

Fortunately, we discovered that sprinkled among the Sunrise team were several highly talented individuals. We quickly brought them into our group, convincing them of the critical need to develop the project efficiently.

The difficult part, however, was to convince Parry, Kiel, Brown, and M&F that many of the grandiose attractions described and illustrated in the Project Sunrise plan were no more than dreams, and could never be transformed into working elements. Nevertheless, we dissected the concept, one element at a time, and created a viable critical mass.

A good place to start was with those elements designed to incorporate special film and video formats. The original Project Sunrise treatment contained more than eight attractions that used technically impossible conglomerations of the following formats:

- IMAX
- Showscan
- Iwerks 8/70
- Disney's Circlevision
- 3D (in flat screen, dome, and video projection)
- Motion simulators

*(see **CRANE** on page 13)*

Voyageurs is Second Magic Carpet Film

*(from **VOYAGERS** on page 1)*

16-minute *Voyageurs* looks at the lives of birds and marine mammals and how they adapt to changing weather conditions in the course of a day. The crews captured

- humpback whales off the coast of South Africa, returning from Antarctica,
- blue whales in the Gulf of St. Lawrence feeding on billions of tiny krill,
- right whales calving in the Bay of Valdès, north of Patagonia,
- sea birds of the Faroe Islands,
- pelicans and flamingos in Kenya's Rift Valley,
- thousands of snow geese flying across the Arctic to Cap Tourmente in Québec,
- storks feeding on garbage in an open dump in southern Europe.

The film's three cinematographers have provided the following notes on the production.

Dominique Gentil

When I film a bird in flight, getting so close that his wing brushes my lens, or I fly over a tugboat going to help a sinking freighter, more than just the spectacle of these pictures, I want to convey the emotion of these magic moments to my audience.

Having been director of photography for a number of LF films, I enjoy working in this medium, the most effective way to put high-resolution pictures on a giant screen. But this precision and realism are not the only reasons for the viewers' enthusiasm for the medium.

The interior of the Magic Carpet theater. Clear portals at the viewers' feet reveal the screen below.

The power of the LF image is the emotion it conveys. Thanks to its huge size, we become intimate with the subject. We are so immersed in the image that we *become* the subject. The extremely large allows us to perceive the extremely small.

The usual constraints of clarity, stability, and the weight of equipment are multiplied tenfold in shooting a Magic Carpet film, because it wasn't a question of shooting just for one giant screen, but for two: one camera captures the scene straight ahead, the other shoots the view below.

For the sake of precision, we developed a rig for the IMAX cameras that allowed us to film the two viewpoints simultaneously, a worldwide first. For us cinematographers, that meant putting our normal instincts aside, and completely rethinking composition for the special concept that is the Magic Carpet. We had to know exactly where the action would take place, and the camera had to be steady and contemplative, so that the viewer can choose his own field of view, and let his gaze wander in the wide universe that is offered to him within the two immense screens.

Voyagers of Sky and Sea is a poem on nature — simple, innocent images, without artifice, that are dedicated to filling the eyes with wonder and calling out to the heart.

Michel Benjamin

Shooting 15/70 film sometimes involves significant constraints. We must use wide angle lenses to get good depth of field and this often means getting very close to wild animals who can often be ferocious. In addition, the weight, size, and noise of the camera make approaching such animals that much more difficult.

Framing in LF involves not only capturing big spaces to their greatest advantage, but also, because of the particular configuration of the Magic Carpet theater, showing what is beneath your feet. That's the whole value of the film: putting the spectator in the middle of the action in the truest sense of the term! To see what's in front of you *and* under you!

We put this heavy and cumbersome equipment in vehicles of all sizes and shapes — inflatable Zodiac boats, cranes, catamarans, ultralight aircraft, and helicopters — but it worked! Sometimes we had to wait whole days to approach a whale or fly across thousands of flamingos, but how great was our reward when a whale brushed our boat, and with unbelievable grace waved at us with his fin or with unexpected elegance dove right in front of us.

What an equally unforgettable experience it was to film trained swans in flight or to follow in the wake of pelicans flying over Kenya.

Our periods of waiting were rewarded by the natural grace of these aerial and marine animals. I hope that viewers will enjoy sharing with us these unbelievable moments that the high-resolution of 70mm film (with an area ten times that of a 35mm frame) allows us to render on the two gigantic 15/70 screens.

Christophe Pottier

Look out, Icarus!

The day I learned I was going to work in IMAX, and specifically that I was going to film from an ultralight, was a wonderful one. It allowed me to realize two dreams. First, to fly with the trained birds of Galatée, which I had not been able to do during the shooting of *Winged Migration*, in which we basically filmed wild birds. Secondly, shooting in IMAX — the pinnacle of picture quality — is the dream of all film technicians.

But from dream to reality is a big step, and ever since my early attempts with birds, the basic problems became apparent: the weight of equipment. Since an ultralight can only carry limited loads, I had to reduce to the minimum the weight of the camera and stabilizer head, not to mention putting myself on a permanent diet, which, to tell the truth, did me a lot of good.

The Other IMAX Formats

IMAX theaters come in several flavors, not all of which are familiar even to LF veterans. The most common are standard IMAX (2D), which projects a single strip of 15/70 film onto a flat screen; IMAX Dome, also known as OMNIMAX®, which projects 2D film onto a tilted dome screen; and IMAX 3D, which projects two strips of 15/70 film onto a flat screen. (Several different types of projector are used in these theaters—GT, GT dual rotor, SR, and soon the MPX. All project 15/70 at 24 frames per second.)

Less familiar are the following rare formats, most of which were developed for world's fairs or expos.

IMAX Magic Carpet

One screen in front, one below. Two films produced, one theater extant.

IMAX Solido

3D on a dome screen. One film produced, two theaters extant.

The promise of 3D images that surround the viewer on three sides, not just in front, led to the development of this system in 1990, also for Osaka's Expo 90. Conventional polarized glasses wouldn't work — light bouncing off a dome doesn't maintain its polarized orientation — so LCD shutter glasses had to be developed. Only one film was made for the process, ***Echoes of the Sun***, much of which was computer animated. Its live-action scenes were shot with a fisheye lens to prevent the distortion that would arise if standard 3D were projected on a dome. In addition to Futuroscope's Solido theater, which has shown *Echoes* in recent years, the **Fujitsu Makuhari System Laboratory** theater in Chiba City, Japan, can show Solido films.

IMAX HD

15/70 film at 48 frames per second. One film produced, eight or nine HD-capable theaters extant.

Developed for Expo '92 in Seville, Spain, HD was Imax's answer to the Showscan 5/70, 60-fps system developed by **Douglas Trumbull** (who later formed the Imax Ridefilm subsidiary). Projecting the standard IMAX frame at 48 fps yielded images of outstanding brilliance and clarity, and virtually eliminated strobing effects. ***Momentum***, made for the Canadian pavilion, remains the only film to use this format, other than some motion simulator films. After the Expo, several theaters in Spain and Canada, as well as the IMAX theater at the **Loews Lincoln Square** complex in New York, were outfitted or retrofitted with 48 fps capability (some also had 3D capability!) but few have had occasion to use it.

Ridefilm

There are six IMAX-based motion simulation venues that use 15/70 film, with various combinations of 2D or 3D, at 24 or 48 fps. They include ***Back to the Future: The Ride*** at Universal Studios in Florida, Los Angeles, and Japan; ***Soarin' Over California***, at **Disney's California Adventure**; and ***Race for Atlantis*** at Futuroscope. The *Race for Atlantis* attraction at **Caesar's Palace** in Las Vegas closed in March (*see Shorts, LFX, February 2004*).

An equally serious challenge was the short film load I carried each flight: a minute and a half, and that's not much. When to start shooting? Don't blow it! Concentrate on keeping the horizon level and the birds in view, and start rolling....now! And at the end of the roll, land, take the camera off its mount and reload it. With only one flight in the morning and one in the evening, to keep from exhausting the birds, I never captured more than two minutes of film a day.

And the birds? Follow them, don't lose them! Get in close, make sure the light is at the right angle, and don't lose them! Put them at the right place on the horizon, and don't lose them! For all this I have to thank my pilot Dédé and Laurent, pilot of the chase ultralights, for their work and making themselves available.

But despite all difficulties, wonderful memories crowd each other: flying in formation with a group of barnacle geese within a meter of the ground at 65 kph (40 mph) over the Polders of Mont Saint-Michel; flying with cranes in the last rays of the setting sun; and especially the immense pleasure of flying for a moment with snow geese, passing above the clouds, the world covered by a carpet of cotton.

My thanks to the trainers for preparing the birds, to the crew, to the technicians, and to the producers for letting me have these moments in which dreams and realities almost touched one another.

Galatée Films

Harris: Ten Reasons to Love Film

*(from **HARRIS** on page 1)*

production. Coming digital cameras like the **Dalsa Origin** are progressing rapidly, but film still has the edge.

Film sets the standard — and it is a high one — that digital technologies must aim for before they make large inroads into the LF industry. I say this as someone who genuinely *likes* computers and electronics, has hands-on experience with both digital and film cameras and projectors, and expects great things of them for our industry.

But I object when people characterize film as obsolete — even for 35mm movies, let alone 70mm LF film. Why? Here are ten reasons film still has a lot of life left in it, ten things to *love* about film:

1. Film is long lasting

Our late friend **Ed Zwaneveld**, of the **National Film Board of** Canada, wrote last year, "Many owners of, and service providers for, audio-visual productions are wrestling with technology 'shortevity.' The short-lived multiplicity of video recording [formats] is unsuitable for long-term protection and exploitation of production investments." To put this in context, how many of you can still actually read and write computer documents you created just ten years ago? Videos you made twenty years ago? Honestly? With vast changes (and extinctions) in operating systems, computer processors, and storage media, most of us have little to no chance of accessing our own documents of the eighties or even nineties.

The ever-advancing edge of electronics is a two-edged sword. Yes, things improve rapidly, but they also leave lots of things behind, gathering dust. Ed quotes Abby Smith: "The layman's view is that digital information is more secure, when in fact it is more ephemeral. We know how to keep paper intact for hundreds of years. But digital information is all in code. Without access to that code, it is lost." And **Steve Puglia** of the Digital Imaging Laboratory at the U.S. **National Archives and Records Administration**, says: "In an unmanaged environment, digital has 1/100th the life expectancy of microfilm, 5 years compared with 500."

I, for one, am very glad I can still watch film images from 100 years ago because they were preserved in human-viewable form. Film requires minimal resources to be preserved, and does not require proprietary software, compression, or hardware to play back, view, or remaster. Film truly is a universal format.

2. Film is a high-touch medium

Isn't it a simple joy to hold up a 15/70 film frame to the light from a window, or to pass some sample frames to a friend? Isn't it nice to be able to synchronize

Gord Harris

35mm and 70mm film frames simply by running them side by side on good old mechanical sprockets in a synchronizer instead of trying to decipher variation X of timecode from an Edit Decision List made in a production with three different systems for sound, edit, and mastering?

Film is "high touch" in Marshall McLuhan's terms because it is tangible, immediate, and intuitively graspable without a Ph.D. in electronics or computer science. You just hold it up and look at it — maybe even physically cut it and splice it together. The best computer interfaces try to mimic this palpable quality of film by clever design with clip bins, time lines, and so on. But basically they fall short because you are simply manipulating numbers, computer code, and video bit maps instead of flexible, tangible film.

When you load a camera or a projector you can tell it is right simply by looking at it, feeling the tension in a loop, feeling the edge while rewinding, and listening carefully when it runs. Try debugging a computer server or HD video deck that way! Film is a craft with a long history of artistic and technical tradition. If something goes wrong you can usually see or hear the problem and fix it. It is usually pretty obvious. Not so with the mysteries of hard drives or network connectivity, incompatible file formats, or videotape heads crashing in high humidity. Not only is film high-touch, it is very robust and reliable in general, even under the harshest of conditions. It works consistently, time and time again.

3. Film's cost per gigabyte is very low

While cost saving is often the biggest carrot dangled by digital video advocates, if you honestly compare apples to apples, the advantage is not as great as you might think. In information theory one attempts to get a full idea of the actual information content of a medium. Film's information content, expressed as bits, is still extraordinarily high.

I have heard that 2003 was the first year in which sales of digital still cameras exceeded film cameras. It is very nice not to have to pay for film and processing for simple vacation snaps, documentation shots, or everyday picture taking. I am an avid digital camera user myself. Hard drive and RAM costs have dropped dramatically — by a factor of about 100,000 in two decades, according to **Roger Morton** of **Kodak** — so that a typical hard drive is now around US$1 per gigabyte, or $4 per GB for a RAID drive.

But even at that price, hard drives cost about 12 times more than interpositive film, says Morton, where 100 feet of 50 MB/frame 35mm film costs about *8 cents per GB!* Moreover, it is hard to get hard drives to go faster than 10,000 rpm. Morton cites 35mm film bandwidth as 1.2 to 18 GB/second at 24 to 100 fps whereas hard disk storage at 24 fps is only 0.06 to 0.27 GB/second. In short, if you compare actual data content and bandwidth, *film is still a cheaper storage medium than hard drives or RAM.* And it doesn't suffer from tape

bleed-through, magnetic degradation, head crashes, bearing failures, misalignment, or all-or-nothing failures.

One more thing: when we're done shooting film at the end of a day, we can ship out those terabytes of image data to the lab in a simple film can, rather than shipping a bunch of hard drives or a whole computer. Yes, HDCAM tapes are small and simple to ship, too, but they provide only a tiny fraction of the data quantity and bandwidth represented by a 1000-foot roll of 65mm negative.

4. Film keeps getting better, year by year

Moore's Law (computer power doubles every 18 months) is often quoted as the mantra of improvement for all things digital, yet it actually applies more closely to mass-market, single-chip devices like processors or RAM than to entire electronic systems like digital cameras or projectors. But people tend to forget that companies like Kodak and Fuji are quietly working away in their labs, making huge improvements in film stocks year by year, improvements you may not have heard of.

For example, Eastman Kodak 5218 film has undergone almost a one-stop increase in speed, from 320 to 500 ASA in a few years. This means you can "upgrade" your LF film projector yourself, simply by using a new print stock such as Vision Premier, with its superb blacks, versus regular Vision stock. With electronic projectors you'd have to replace the entire machine to gain a similar benefit! The obsolescence cost of digital projectors is significant, whereas some LF film projectors are still happily running and producing the same great, steady pictures after twenty or thirty years of daily use. The heart of a film projector is the film, and it just keeps getting better year by year!

5. The best looking images

In most image-quality metrics, film sets the standard as the premium acquisition and distribution medium, especially if projected on a quality pin-registered LF projector that does away with the weave, jitter, and scratches of cheap 35mm theatrical projectors. A few of the areas in which film is clearly superior to electronic imaging are dynamic range, sharpness, lack of aliasing (jagged edges), and control of depth of field.

And film has a consistency of appearance that is harder to achieve in highly variable electronic media. A given film stock has a "look" a cinematographer can count on, without mastering dozens of variables or controls of a 24P HD camera, say, or an electronic projector from any of several leading manufacturers. Electronic cameras like the Sony HDCAM family use small 2/3-inch chips that require lenses that are diffraction limited (very sharp) compared to the larger film frames of 35mm or 65mm cameras. This issue is being tackled in new camera designs from vendors like **Lockheed Martin**, Dalsa, ARRI, and **Panavision**, but they are still largely in the alpha or beta lab prototype stages.

Film sets the standard — and it is a high one — that digital technologies must aim for before they make large inroads into the LF industry.

I say this as someone who genuinely *likes* computers and electronics.

Kodak's Morton recently studied real-world scenes with high dynamic range and found that they can easily contain 16 to 20 f-stops of dynamic range from the blackest black to the specular highlights. (This is a linear intensity range of about 10^6 or 1,000,000:1.) Kodak Vision Premier print stock has about a 13 f-stop range. By filming gold- and nickel-chromed targets he proved that Vision 5279 film could capture almost 16 f-stops dynamic highlight range of 18% gray versus 3–4 f-stops for HDCAM — almost 12 f-stops more range!

Moreover, while progress in electronics is oft quoted, in real world measurements Kodak found a far greater change in film performance than in HD video over the last three years. For example, the film grain improved by a factor of two from Vision 1 to Vision 2 film stocks. To make a long story short, Kodak found film was superior to HD in nine metrics. (*See SMPTE Journal, Feb/Mar 2002 for details.*) These are hard, quantifiable measurements, not just opinions.

6. Subtlety and beauty

As anyone who has played with Adobe Photoshop knows, it is easy to exaggerate colour or contrast digitally with the click of a button. Recently it seems there has been a rash of TV commercials playing with ridiculously saturated colours that make muddy coastlines and gray-green waters look like the golden-hued cliffs and sparkling aquamarine seas of mythology. While eye-catching, perhaps, such distortions inflicted by electronic capture, film telecine, or post-processing lack the subtlety and beauty of full-tonality shots.

I challenge you to take the best digital still camera you can get your hands on out into the woods or countryside on a sunny day and take some fabulous nature shots, including hundreds of subtle tones from the darkest tree shadow to glittering sun speckles from falling water. Check your histograms in Photoshop. Do the same thing with film. Compare. I predict you will find that the digital version falls far short of your direct perception of the scene's beauty. So will the film version, *but less so*.

There is something about the random nature of film grain and stochastic process of image formation that lends an ineffable subtlety and beauty to the finest film images. That magic, that subtlety, is present and very evident in the best-photographed LF films. That elusive "film look" is why the best feature films and commercials are still shot on film. And why great LF filmmakers will continue to use film, too, for many years to come.

7. Very high technology: nanotechnology

Because film and wet chemistry is a mature technology, many people lump it into the same category as horses and buggies. If not dead, it is certainly quaint, compared to the latest PDAs, MP3 play-

*(see **HARRIS** on page 12)*

*(from **HARRIS** on page 11)*

ers, or cell phones, say. But the technological underpinnings of film are far from simple, and in fact demand some of the highest technology and science on the planet.

Instead of designing microscopic electronic components on a silicon chip, film scientists are involved in nanotechnology manipulation of individual molecules, ions, and even photons, the basic particles of light. For example, new flatter T-grains in film increase the surface area receiving light, while allowing more grains per given thickness of emulsion. By clever chemistry and physics, Kodak films are now able to turn one incoming photon into four dye clouds on a print, a fourfold improvement in sensitivity in just a few years! These scientists are literally increasing the effects of single photons on their delicate, ultra-thin emulsions. This isn't what I'd call "quaint." It is extremely good high technology.

8. You don't have to be a rocket scientist to solve problems

On a shoot, you can, in a pinch, make a slop test development of a film sample in about 15 minutes with $10 worth of chemicals, and have permanent, hard-copy documentation of image problems (or lack thereof). In an LF camera the film frames are big and you can actually *see* many image problems right in the viewfinder or gate, if you observe closely. Sure, you get almost instant feedback from a TV monitor with digital cameras, but try looking at them in bright sunlight or when the battery is dead, or if they go on the blink.

Many good film camera assistants or projectionists can solve simple problems and do preventive maintenance themselves. With HD or digital cameras, you'll have to go back to the factory rep or a high-priced video engineer, or just swap the whole thing out with a replacement camera. In short, the hidden complexity of software and electronic devices like HDCAM and other digital cameras requires a lot more equipment and training to debug and troubleshoot than most film cameras or projectors.

So while you might have to be the chemical equivalent of a rocket scientist to *make* film, you don't have to be one to *use* it well. Film-based devices are easier by and large for mere mortals to tune, maintain, and debug. (Just don't expect the popcorn kid in a multiplex to do it.)

9. Well matched to human perception

The human visual system has an integration time around 0.1 to 0.2 seconds, which means that when we run film at 24 fps it looks fairly smooth in motion and the grain integrates from frame to frame to give a sharper image perception than any single still frame. Like our eyes, film lacks a regular, periodic image structure and therefore does not suffer from image aliasing and many other artifacts scientists are still discovering in digital imaging and compression. Unlike CCDs, CIDs, or APS CMOS image sensors, film does not react in a linear fashion to image brightness. Instead it has the ability to handle both shadows and highlights without abrupt saturation or clipping. Perhaps it is from 100 years of conditioning, but I believe that the elusive film look matches human perception better than any digital camera or projector I have seen to date. As one DP (whose name I can't recall) said, "I see the real world in video, but I dream in film."

The IMAX Mark III 15/65 film camera.

10. The most bang for the buck

The reality is that digital projection has not yet exceeded, or even matched, 35mm film projection, let alone LF projection. Nor has digital image capture matched 35mm film, let alone LF film. There is *significant* room for improvement in 35mm film projectors and high-speed printers; perhaps less so in 70mm LF projectors, except by lowering costs.

Film stocks and emulsion technology are not at a dead end; improvements can and do happen in areas like resolution, noise, and sensitivity, and at a rate exceeding electronic camera improvements. It won't be long before you will see good 4K digital projectors on the market. Already, 2K projectors from companies like **Christie Digital** look much better than their 1280x1024 DLP predecessors of a year or two back. Similarly, a number of companies are working on 8- to 12-Mpixel 24fps digital cameras with higher bit depth than the 2 Mpixel HD 24p cameras of today. (Unfortunately, I don't know of any people working on 60- to 100-Mpixel LF digital movie cameras.)

As film camera maker **Marty Mueller** of **MSM Design** has said, dollar for dollar, bit for bit, "film still gives the most bang for the buck." Digital and film will coexist for years to come; digital technology will mainly take over intermediate and post production, but film will remain the dominant medium for high-quality image capture and exhibition in our large-format theatres for quite a while. We don't call it the "LF *film* industry" for nothing: film is still the king of the LF world.

Gord Harris is a technical consultant for motion imaging clients, with 25 years of experience in LF film and digital technology. Visit www.go-rd.com for free articles and information. And believe it or not, neither Kodak nor Fuji paid him to write this article. He can be reached at gord@go-rd.com.

*(from **CRANE** on page 7)*

By mid-September, we had put together a plan, and bypassing Brown and Kiel, went directly to M&F, and with their support, presented it to Parry. Then we planned to submit this to the numerous government, financial, and citizen groups responsible for Darling Harbour's future. We had shrunk development costs to slightly more than $70 million, but had a mix which, based on even minimum attendance projections, would be a financially viable entity while retaining most of the cultural and programmatic objectives needed to attract Sydney residents and tourists. The number of special cinema/video elements had been reduced to:

- IMAX 2D and 3D, flat screen and dome
- Circlevision 360-degree projection
- An interactive computer video theater
- Rear projection animation and high technology entertainment

Miraculously, Parry's approval was total and quick. It came by fax from PNG, where he was putting his financing together. I had learned just a few weeks earlier that PNG, when spoken in Australian, was not Proctor & Gamble, as I first thought, but Papua, New Guinea. M&F informed me that the Parry Corporation had invested millions of dollars in oil, gas, and uranium speculation in PNG.

Parry's approval fax instructed M&F to schedule our presentations for the first week in October 1987. Upon their approval, he would negotiate a three-year contract with me to represent the Parry Corporation's continued involvement through final design, construction, and early operation. He suggested that our American team take two weeks' R&R, returning by Nov. 1 to begin work.

On Oct. 4, our revised plan for Discovery Village was accepted unanimously by all of the agencies. Only Brown and Kiel expressed negative comments, but they were quickly silenced by M&F, and they were excluded from voting anyway.

For two days after this successful session, I worked out a contract with M&F and their highly paid Australian barristers. The terms seemed too good to be true. (As it turned out, they were.) M&F agreed to have a written draft prepared for review by Oct. 18 and suggested that we meet in Honolulu to prepare a contract for Parry's signature. He had returned to PNG, but would be back in Sydney by Oct. 31.

Knowing that the Parry Corporation conducted all its affairs on a "top cabin" basis, I booked first-class tickets to Honolulu and reserved an oceanfront suite in Waikiki's Hyatt Regency, where I understood M&F would be staying. Upon checking in, I received a message advising me that the location for our meeting had been changed to an office in downtown Honolulu. The "office" turned out to be a condominium apartment in a somewhat less-than-upper-class neighborhood. M&F apologized, saying that they had been told that the Hyatt was fully booked, and that this condo had been borrowed for our meeting.

They further explained that Kevin Parry was still in PNG and that the final signing of my contract would be in Sydney on Nov. 1. This left us with three hours for small talk, as they were flying back to Sydney that evening. Small talk with M&F consisted mainly of Australian football, cricket, bowling-on-the-green, and tennis, so after an hour, we shook hands and parted with a "Good flight, matey. See you in Sydney," or words to that affect.

I smelled a rat, and perhaps if I had lingered longer in the tired condo, I could have seen a few. But with the optimism common to most consultants, I blocked out any thoughts that affairs within the Parry Corporation might be somewhat less than euphoric.

I flew to Sydney on the evening of Oct. 26. Again, a full calendar day was lost, and it was already the 28th when I landed. I had missed Oct. 27, perhaps the worst day in Australia's economy since the depression of 1929. Meeting me at the airport was my associate Paul Creighton, looking like death warmed over. He was holding the morning newspapers with 6-inch headlines announcing the massive collapse of the country's economy. After apologizing for being one of the "bad news bears," Paul explained that Parry and his company had been wiped out, and the funds advanced for Darling Harbour development had been frozen. Furthermore, all activity with the U.S. consulting team had been cancelled, we would have to vacate our apartments by Nov. 1 (four days away), and would have to return to the U.S. at our own expense. Finally, we would probably never be paid for our services by Parry. Yes, it had been too good to be true.

The flight home on Oct. 31 provided us with the opportunity to observe two Halloweens. Unfortunately, we had had two tricks and no treats. Arriving home, we all went our separate ways, each realizing that it would take months to re-establish our individual businesses.

What happened to Darling Harbour, Discovery Village, Kevin Parry, and the Imax projector? Each is a story in itself, but in short, after more than five years, Darling Harbour was finally opened. Most of the Project Sunrise/Discovery ideas were discarded, but many of our original operational and programmatic specifications were incorporated into the area's master plan.

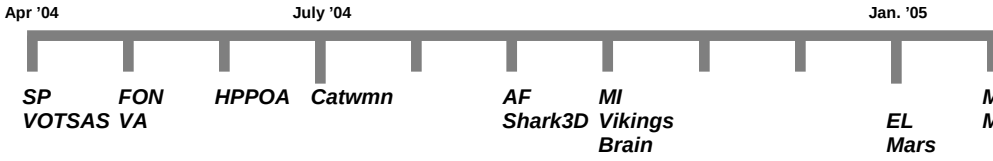
Kevin Parry returned to Perth, and for a while worked in his wife's furniture store.

What about the IMAX projector? In 1996, I understand, it was temporarily installed in the Sydney IMAX theater until a 3D unit was delivered about a year later.

Did we ever get paid? Miraculously, eight months after our departure, we received a fraction of our receivables, thanks to the untiring efforts of **Vincent Baine**, Parry's outstanding financial officer.

How would I summarize this entire experience? A few months ago, television news showed a clip of Australian crocodile hunter Steve Irwin holding his one-month-old baby only a few feet from a gigantic crocodile. That about says it all. G'day mates!

Peter Crane has been active in the LF industry for more than 30 years. After the 1964–65 World's Fair in New York, he worked for Disney's W.E.D Enterprises for three years. In 1971 he founded Peter Crane Associates, which has been directly or indirectly involved with the development of more than 50 IMAX and special format theaters. Peter can be reached at mike4film@aol.com or by fax at 949-498-5518.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Forces of Nature

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: May 28, 2004.

– **Film is complete and will be shown at the LFCA conference in Los Angeles.**

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: May 2004.

– Rendering is complete.
– March: Final sound mix at Skywalker Sound in California.

Harry Potter and the Prisoner of Azkaban: The IMAX Experience

Warner Bros.; distributor: Warner Bros; director: Alfonso Cuarón; producer: David Heyman; script: Steve Kloves; score: John Williams; executive producers: Michael Barnathan, Chris Columbus, Callum McDougall, Mark Radcliffe. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: June 2004.

–The feature will be converted to 15/70 with Imax DMR technology.

Catwoman: The IMAX Experience

Warner Bros.; distributor: Warner Bros; director: Pitof; producers: Denise Di Novi, Edward McDonnell; script: John D. Brancato, Michael Ferris, John Rogers; score: William Orbit, Graeme Revell; executive producers: Alison Greenspan, Benjamin Melniker, Michael E. Uslan. Cast: Halle Berry, Sharon Stone, Benjamin Bratt. Release: July 23, 2004.

–The feature will be converted to 15/70 with Imax DMR technology.

Air Force: The Battle of Red Flag (wt)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: Sept. 12, 2004.

– **April: shooting aerials at Mountain Home AFB in Idaho**.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: François Mantello. Release: September 2004.

– February to May:
– Whale sharks and manta rays in Mozambique.
– Sand shark tigers, tiger sharks, hammerheads, and bullsharks in South Africa.
– Hammerheads, silky sharks, and Galapagos sharks at Malpelo, Colombia.

Mystic India

Infinity Filmworks; ***distributor: Giant Screen Films;*** *director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.*

– Shot pickups around India in February.
– Screened rough cut for theaters in April.
– **May: Lock picture.**

Vikings

Sky High Entertainment; distributor: Giant Screen Films; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: Oct. 12, 2004.

– **CGI is 75% complete.**
– **Picture is locked.**

Extreme Life (wt)

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. 3D. Release: early 2005.

– Filming is complete, post has begun.

Mars (wt)

White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: early 2005.

– January-March: Images captured by rovers on Mars will be used in the film.

Mysteries of New Guinea

Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolfe. Release: February 2005.

– March: Final scouting trip to New Guinea.
– April: Shooting in New Guinea.

Mystery of the Nile

Orbitamax; distributor: MacGillivray Freeman Films; director, producer, script: Jordi Llompart; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.

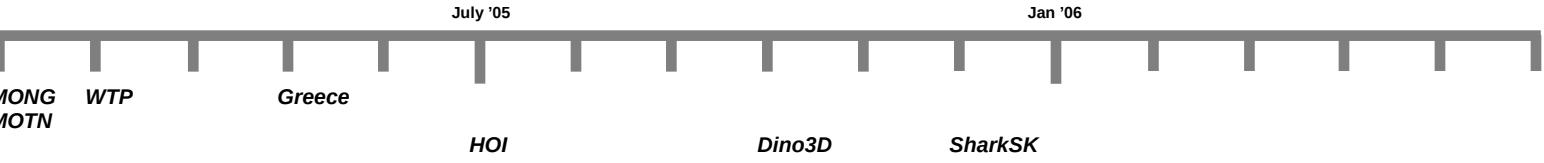
– February: Filmed in the Sudan.
– **Principal photography is complete, editing has begun.**

Dinosaurs 3D wt (formerly Planet Patagonia)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; aerial DP:Carl Samson; script: Remi Charest, Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Release: Fall 2005.

Not actively in production this month:

Brain Power
We the People
Greece: Secrets of the Past
The Heart of India
Champions
Sharks (SK)
Manatee: The Forgotten Mermaid



Vikings *director Marc Farfard.*

Camera operator Jocelyn Simard filming for Vikings.

Sky High Entertainment (3)

THE *LF EXAMINER* INDEX

March 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
3/4/2004	YBS	233,257	5,589,607			5,589,607	10	51		51
	SpaceSta	182,088	47,845,050	111,906	20,115,045	67,960,096	99	21	17	38
	Bugs	138,033	5,164,680	45,170	3,737,557	8,902,237	52	18	14	32
	Trex	46,729	47,322,479	44,595	36,839,463	84,161,942	277	6	12	18
	GOTA	39,306	15,563,047	39,061	5,353,856	20,916,903	47	11	2	13
	Galapago	19,086	14,373,771	17,943	6,497,256	20,871,027	225	5	2	7
	HaunCast	8,000	8,068,837	83,851	13,381,282	21,450,119	157	5	7	12
	E3D	2,500	6,977,900	8,230	30,596,113	37,574,013	262	1	6	7
	Extreme	1,844	12,711,060	1,434	12,989,414	25,700,474	260	1	5	6
	Apollo13	1,311	1,732,744	17,888	411,943	2,144,687	76	1	1	2
	ATSOT	1,241	16,005,123	19,920	21,198,117	37,203,240	428	1	3	4
	CDS	685	15,627,116	6,975	12,177,542	27,804,658	220	1	2	3
	AlienAdv	500	4,325,168	66,870	12,139,027	16,464,195	238	1	7	8
	CTPA	177	3,684,641	665	2,868,913	6,553,555	143	2	1	3
	TR		18,798,590	3,182	12,519,916	31,318,114	340		1	1
	WOC		15,054,636		19,269,970	34,324,606	457			
	SVTS		4,979,055	23,761	5,660,583	10,639,638	19		3	3
	MTA		2,297,774		463,174	2,760,948	298			
3/11/2004	YBS	218,765	5,812,463			5,812,463	11	39		39
	Bugs	189,673	5,356,932	68,574	3,806,131	9,163,063	53	20	14	34
	SpaceSta	186,644	48,062,579	97,870	20,268,463	68,331,042	100	16	21	37
	Pulse	61,457	5,830,267	45,154	2,719,512	8,549,779	72	11	8	19
	Trex	57,217	47,373,252	37,593	36,875,279	84,248,530	278	4	11	15
	GOTA	40,884	15,603,931	42,675	5,396,531	21,000,462	48	11	2	13
	Galapago	14,829	14,385,402	11,642	6,508,120	20,893,522	226	5	3	8
	HaunCast	10,000	8,078,837	90,414	13,471,696	21,550,533	158	4	7	11
	E3D	2,200	6,980,100	9,545	30,605,658	37,585,758	263	1	6	7
	CTPA	1,906	3,685,461	915	2,870,282	6,555,744	144	2	1	3
	Extreme	1,745	12,712,804	1,457	12,990,871	25,703,675	261	1	5	6
	ATSOT	1,569	16,006,692	17,597	21,218,003	37,224,695	429	1	3	4
	Apollo13	1,462	1,733,415	30,091	462,377	2,195,791	77	1	2	3
	AlienAdv	685	4,325,853	64,416	12,203,443	16,529,296	239	1	6	7
	CDS	318	15,627,434	5,235	12,182,575	27,810,009	221	1	2	3
	MTA		2,297,774		463,174	2,760,948	298			
	SVTS		4,979,055	23,394	5,699,578	10,678,633	20		5	5
	TR		18,798,590	1,070	12,523,605	31,321,803	341		1	1
	WOC		15,054,636		19,269,970	34,324,606	458			
3/18/2004	NASCAR	2,089,847	2,089,847			2,089,847	1	68		68
	Bugs	272,017	5,632,800	71,760	3,879,393	9,512,193	54	21	14	35
	YBS	199,218	6,005,128			6,005,128	12	30		30
	SpaceSta	180,172	48,243,150	68,052	20,300,302	68,543,452	101	14	19	33
	Trex	58,597	47,482,008	38,818	36,917,462	84,399,470	279	3	13	16
	Pulse	57,784	5,888,051	46,457	2,765,969	2,765,969	73	11	8	19
	GOTA	33,668	15,637,599		5,396,531	21,034,130	49	9		9
	HaunCast	33,524	8,112,361	83,117	13,554,813	21,667,174	159	4	7	11
	Galapago	11,358	14,394,186	10,705	6,518,300	20,912,486	227	4	4	8
	E3D	1,600	6,981,700	55,975	30,661,633	37,643,333	264	1	6	7
	AlienAdv	1,200	4,327,053	63,301	12,266,744	16,593,797	240	1	6	7
	CTPA	586	3,686,047	1,815	2,871,788	6,557,835	145	1	2	3
	Extreme	411	12,713,216	1,303	12,992,174	25,705,390	262	1	5	6
	ATSOT	369	16,007,061	14,178	21,241,371	37,248,432	430	1	3	4
	Apollo13	237	1,733,415	20,127	492,467	2,225,881	78	0	2	2
	CDS		15,627,434	2,742	12,186,504	27,811,797	222		2	2
	MTA		2,297,774		463,174	2,760,948	299			
	TR		18,798,590	2,191	12,524,515	31,322,713	342		1	1
	WOC		15,054,636	746	19,270,716	34,325,352	459		1	1

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
3/25/2004	NASCAR	1,820,544	3,910,391			3,910,391	2	69		69
	SpaceSta	238,060	48,534,997	97,329	20,373,388	68,908,385	102	16	15	31
	Bugs	211,433	5,836,131	64,092	3,941,782	9,777,913	55	23	14	37
	YBS	125,742	6,119,930			6,119,930	13	27		27
	Trex	67,505	47,553,263	36,516	36,944,831	84,498,093	280	5	11	16
	Pulse	55,158	5,943,209	49,518	2,815,487	8,758,696	74	11	8	19
	HaunCast	41,455	8,153,816	78,117	13,632,930	21,786,746	160	4	7	11
	GOTA	37,586	15,675,187		5,396,531	21,071,718	50	9		9
	Galapago	10,277	14,407,941	12,777	6,531,599	20,939,539	228	2	3	5
	AlienAdv	2,462	4,329,515	60,333	12,327,077	16,656,592	241	1	6	7
	E3D	1,800	6,983,500	57,250	30,718,883	37,702,383	265	1	6	7
	CTPA	382	3,686,430	1,131	2,873,216	6,559,646	146	1	1	2
	ATSOT	254	16,007,315	19,883	21,261,254	37,268,569	431	1	3	4
	Apollo13	133	1,734,895	15,788	503,844	2,238,738	89	1	2	3
	TR		18,798,590	1,534	12,526,049	31,324,247	343		1	1
	Extreme		12,713,216	1,651	12,993,825	25,707,041	263		5	5
	MTA		2,297,774		463,174	2,760,948	299			
	CDS		15,627,434	3,845	12,190,349	27,815,642	223		2	2
	WOC		15,054,636		19,270,716	34,325,352	460			

*(from **SHORTS** on page 28)*

best sound editing for a Special Venue Film to ***Top Speed*** from **MacGillivray Freeman Films**. The film's supervising sound editor was **Andrew DeCristofaro**; the supervising foley editor was **Nancy Kyong Nugent**.

Also nominated were two motion simulator films, *Deep Sea: The Ride* and *SpongeBob: The Ride*, and two LF titles, ***Bugs!*** and ***Coral Reef Adventures***.

Space Station opens in Moscow

Imax Corporation's 3D film ***Space Station*** opened at the **Nescafé IMAX Theatre** in Moscow on April 12, Cosmonautics Day, the anniversary of the first manned space flight, made by Soviet cosmonaut Yuri Gagarin in 1961. *Space Station* prominently features Russian crew members, training facilities, and spacecraft.

Sheridan's 3rd LF cinema course

Toronto-based **Sheridan College** presented its third "Large Screen Production Techniques Primer" to film students March 13–14 in Oakville, ON, about a mile from the former home of **Imax Corporation**.

The course was taught by **Richard Leiterman**, CSC, a Kodak Century award winner, assisted by **Gord Harris** of **goR&D Consulting**, whose message was "LF for love, not money." Other speakers included **Toni Myers** of the IMAX Space Team, former student **Mark Bethune**, director of ***Stage Fright***, lens expert **Rob Hurst**, and **David VanDuzen**, rental coordinator at Imax's camera department.

Sheridan graduates **Kalpesh Patel** (***One Night in My Dreams***) and Bethune made the first and second student 15/70 films in Canada, respectively, after taking one of the previous courses

How not to judge LF films

The **International Wildlife Film Festival** holds its 27th festival in early May in Missoula, MT, and, for the first time, is including a category for LF films. Unfortunately, organizers didn't anticipate certain problems inherent in judging giant-screen films. As described on the festival's Web site (www.wildlifefilms.org/festival/largeformat.htm), the first panel of five judges saw the three nominated films (***Bugs!***, ***Coral Reef Adventure***, and ***Roar: Lions of the Kalahari***) on a standard video monitor in Missoula, and selected *Coral Reef Adventure*. It later turned out that one of the judges had seen that film, but not the others, in an IMAX theater.

IWFF decided to select another panel and re-evaluate the films. Eight judges in Washington, DC, saw the films projected from a BetaSP videotape, and on that basis chose *Roar*, giving *Coral Reef Adventure* a merit award for photography. However, when this decision was announced, the original five judges objected to the negation of their choice.

The festival ultimately decided to give the two films a tie, and has promised that, in future, judges will see LF films in giant-screen theaters.

Hammid retrospective in Prague

A two-part exhibit of the photographs of **Alexandr Hackenschmeid**, better know to the LF world as **Sasha Hammid**, longtime collaborator of the late **Francis Thompson** (*see LFX, January 2004*), was recently held in Prague, Czech Republic. Two galleries looked at different aspects of Hammid's photographic work of the first half of the 20th century.

The French Institute presented the Czech native's documentary photos of the 1920s and '30s; the Josef Sudek Atelier had a selection of images from Hammid's movies of the 1940s.

In the 1960s, Hammid teamed up with Thompson and began making special venue films, including the Oscar-winning ***To Be Alive*** for the 1964–5 New York World's Fair, and ***To Fly!*** and several other LF films.

Hammid, 96, lives in New York City.

Not all publicity is good

According to press reports from India, the creek behind the **Adlabs IMAX Theatre** in Mumbai, India, has become a favorite location to dump the bodies of murder victims. The most recent victim was discovered on March 3, strangled and missing his left foot. Police had not been able to identify the man.

Bookings: April 2004 by Film

774 bookings of 105 films in 270 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
	Moscow	4/4/03	4/2/04
	Seoul 63	12/15/03	7/15/04
	Tallahassee	1/1/04	6/30/04
	Tsuruga	**4/1/04**	**6/30/04**
Africa	Parker	8/29/03	8/29/04
	Saint Paul	3/18/04	4/18/04
AIWC	Garza Garcia	4/22/04	10/21/04
AJ	Calgary SC	9/26/03	6/18/04
	Cincinnati	2/28/04	5/28/04
	Kuwait City	11/21/03	5/21/04
	Puebla	**4/2/04**	**10/2/04**
	Taichung ST	1/1/04	12/31/04
	Tijuana	10/4/03	4/1/04
	Woodridge Cmk	**3/12/04**	**6/17/04**
Alamo	San Antonio 2D		
Alaska	Cathedral City	1/9/04	5/9/04
	Houston MNS	9/3/03	9/30/04
	Lucerne	2/2/02	6/30/04
	Myrtle Beach	4/1/03	4/1/04
	Nuremberg	1/1/04	6/30/04
	Oulu	5/1/03	4/30/04
	Puebla	**4/2/04**	**10/2/04**
	Saint Paul	3/18/04	4/18/04
	Yellowstone	**4/30/04**	**7/15/04**
ALBT	Alamogordo	1/2/04	6/30/04
	Barcelona	11/27/03	5/31/04
	Berlin Disc	12/1/02	
	Branson	**4/23/04**	**4/30/05**
	Copenhagen	**4/24/04**	**10/24/04**
	Hague	**9/1/03**	**10/31/04**
	Hastings	**3/1/04**	**9/13/04**
	Hong Kong	**4/1/04**	**9/30/04**
	Lucerne	2/6/04	8/6/04
	Memphis Pink	3/6/04	11/14/04
	Pitea	2/1/04	1/31/05
	Speyer Imax	9/18/03	5/18/04
	Stockholm	**9/20/02**	**9/30/04**
AlienAdv	Alamogordo	3/1/04	2/28/05
	Barcelona	**4/1/03**	**12/31/04**
	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/04
	Eilat Epic	**4/4/04**	**3/31/05**
	Madrid	**4/2/03**	**12/31/04**
	Manchester UCI	7/25/03	8/1/04
	Warsaw IT	**3/19/04**	**3/31/05**
	Wuerzburg	**8/9/02**	**8/31/04**
AllAcces	Bratislava	5/13/03	5/14/04
	Eilat Epic	4/4/04	2/14/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
Antarc	Hibbing	9/1/03	8/30/04
Apollo13	**Cedar Rapids**	**4/30/04**	**5/30/04**
	Hyderabad	1/13/04	1/12/05
	KSC 1	9/20/02	12/04
	London ONT	2/6/04	5/5/04
	Mumbai	10/1/03	9/30/04
	Shanghai PC	2/20/04	
	Singapore GV	1/1/04	7/31/04
AR	**Boston MOS**	**4/2/04**	**9/30/04**
	Calgary SC	4/2/04	12/2/04
	Columbus COSI	12/26/03	6/1/04
	Dallas SP	11/28/03	5/28/04
	Dulles	**12/15/03**	**9/30/04**
	Hague	2/17/04	5/27/04
	Melbourne WBS	10/23/03	5/23/04
	Paris Geo	4/11/03	10/9/04
	Poitiers Imax	2/15/04	10/15/04
	San Diego RHF	**1/17/04**	**6/04**
	Sandy	4/18/03	4/15/04
	Spokane	**4/2/04**	**9/1/04**
	Sydney WBS	**4/1/03**	**4/30/04**
ATSOT	Goteborg	10/2/01	10/04
	Munich	**1/10/02**	**5/31/04**
	Natick JF	8/22/03	5/31/04
	Nuremberg	**12/22/01**	**12/31/04**
	Vienna LFC	**10/3/03**	**10/31/04**
Bears	Columbus COSI	10/4/03	4/04
	Saint Félicien	7/1/03	5/1/04
	Sydney WBS	2/1/03	4/1/04
	Vantaa	9/1/03	11/3/04
	Yellowstone	6/1/02	
Beavers	Los Angeles CSC	7/1/03	7/1/04
	Taipei MCRC	7/1/03	12/31/04
BP	Hyderabad	8/15/03	8/14/04
	Prague IT	10/9/03	10/8/04
	Tallahassee	8/15/03	5/31/04
Bugs	**Albuquerque**	**3/25/04**	**3/1/05**
	Berlin Disc	10/18/03	11/1/04
	Boston NEA	**9/9/03**	**6/30/04**
	Bradford	**7/9/03**	**7/1/04**
	Bratislava	**2/5/04**	**2/1/06**
	Bristol	**3/18/03**	**3/18/05**
	Charleston SC	**4/1/04**	**10/1/04**
	Charleston WV	**3/24/04**	**6/30/04**
	Chattanooga	**3/1/04**	**6/1/04**
	Fort Worth	**3/3/04**	**9/1/04**
	Galveston	5/23/03	5/23/04
	Glasgow	**9/26/03**	**10/1/04**
	Grand Rapids JLT	**4/9/04**	**10/30/04**
	Harrisburg	**2/28/04**	**6/1/04**
	Houston MNS	**3/12/04**	**9/2/04**
	Jersey City	**1/31/04**	**1/11/05**
	London BFI	**10/3/03**	**4/30/05**
	London SM	**10/3/03**	**4/30/05**
	Lubbock	**2/13/04**	**8/13/04**
	Melbourne WBS	**4/11/03**	**4/11/05**
	Montreal VP	**10/9/03**	**10/10/04**
	Munich	11/1/03	1/1/05
	Natick JF	9/9/03	9/9/04
	New Orleans	**3/12/03**	**3/12/05**
	New York AMNH	**4/24/04**	**12/24/04**
	Nuremberg	11/1/03	11/1/04
	Oklahoma City	**3/5/04**	**10/14/04**
	Philadelphia	1/2/04	7/1/04
	Quebec	5/16/03	5/1/04
	Rochester Cmk	**10/24/03**	**4/28/04**
	Salt Lake City CP	7/24/03	7/24/04
	San Antonio 3D	**1/9/04**	**5/30/04**
	San Diego RHF	8/8/03	6/1/04
	San Jose	10/1/03	8/1/04
	Seattle PSC 2	12/27/03	12/1/04
	Shreveport	**3/13/04**	**11/13/04**
	Stockholm	9/1/03	9/1/04
	Sydney WBS	**4/11/03**	**4/11/05**
	Tampa Reg	**8/8/03**	**6/1/04**
	Victoria	11/14/03	5/1/04
	Vienna LFC	**3/23/04**	**9/1/04**
	Warsaw IT	**3/5/04**	
	Washington NMNH	**3/14/03**	**3/11/05**
CDS	**Berlin CS**	**1/21/00**	**12/31/04**
	Fort Lauderdale	**10/5/02**	**7/31/04**
	Hague	**12/3/03**	**5/31/04**
CRA	Austin	1/17/04	5/14/04
	Charleston SC	2/1/04	9/5/04
	Chattanooga	9/3/03	5/3/04
	Columbus COSI	1/1/04	9/1/04
	Davenport	3/20/04	11/30/04
	Denver MNS	1/1/04	
	Edmonton Ody	2/1/04	10/31/04
	Hong Kong	2/1/04	7/31/04
	Los Angeles CSC	1/30/04	8/22/04
	Saint Augustine	1/10/04	6/30/04
	San Diego RHF	**2/14/03**	**6/04**
	Seattle PSC 1	3/10/04	9/10/04
	Sydney WBS	2/15/04	7/5/04
	Toronto OSC	10/17/03	3/31/05
	Vancouver SW	**3/16/04**	**9/04**
	Vienna LFC	1/9/04	4/9/04
CTPA	Bangkok	6/20/03	6/20/04
	Menlyn ISA	1/30/04	1/29/05
	Raleigh Exp	4/1/04	9/1/04
	Sudbury	5/5/03	6/30/04
CV	Bogota	11/28/03	9/28/04
	Karlshamn	4/15/03	9/14/04
	Salt Lake City CP	4/10/04	8/10/04
	Tijuana	10/25/03	8/1/04
	Washington NASM	3/10/03	3/05
Cyberwor	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Melbourne WBS	6/22/01	12/04
	Natick JF	6/20/03	6/19/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague IT	9/11/03	9/10/04
	Taranto	7/24/03	7/23/04
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
DIS	Huntsville	5/1/01	4/04
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Aguascalientes	12/25/03	6/24/04
	Bogota	4/3/03	4/2/04
	Cedar Rapids	3/1/04	10/18/04
	Karlshamn	9/15/03	2/05
	La Coruna	**3/30/04**	**5/30/05**
	Laie	5/1/01	
	Mumbai	3/1/04	2/28/05
	Pitea	5/15/03	5/04
	Washington NMNH	3/11/04	9/30/04
E3D	**Berlin Disc**	**6/1/03**	**12/31/04**
	Bratislava	**1/15/03**	**1/31/05**
	Madrid	**10/26/00**	**12/31/04**
	Malta	3/1/02	7/04
	Mexico City Pap	2/1/04	9/30/04
	Munich	1/15/01	12/31/04
	Natick JF	**7/1/02**	**6/30/04**
	Osaka Sun	**1/1/04**	**7/31/04**
	Sinsheim	**5/16/03**	**12/31/04**
	Warsaw IT	**4/16/04**	**4/30/05**
E3Dcc	Karlshamn	2/1/04	3/1/05
EMSH	Castle Rock	3/92	
Everest	Davenport	11/28/03	7/1/04
	Hyderabad	6/03	5/04
	Las Vegas Imx	11/17/03	5/6/04
	Oulu	4/26/04	4/30/05
	Singapore GV	9/15/03	9/15/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	**Berlin CS**	**4/5/01**	**9/30/04**
	Berlin Disc	5/2/00	5/04
	Cape Town ISA	**12/5/03**	**4/30/04**

Film	Theater	Open	Close
	Guayaquil	10/31/03	10/30/04
	Moscow	4/4/03	4/4/04
	Nuremberg	12/22/01	12/31/04
	Townsville	**11/00**	**6/04**
FEOC	Tijuana	10/25/03	
FOK	Kuwait City	4/17/00	4/16/04
Galapago	Bangkok	3/1/02	6/30/04
	Chicago Imx	1/19/04	4/30/04
	Guayaquil	11/15/03	11/15/04
	Krakow IT	4/11/03	4/10/04
	Sinsheim	3/10/01	12/31/04
GC	Grand Canyon	11/1/99	12/31/05
	Hartberg	9/6/03	9/5/04
	Killeen	**1/19/04**	**7/19/04**
	Nanchang	**3/1/04**	**2/28/05**
	Parker	2/1/04	2/1/05
	Sacramento Imx	**3/1/03**	**6/30/04**
	Singapore SC	**2/5/04**	**7/5/04**
	Tianjin	**2/1/03**	**4/30/04**
	Valencia Spn	**4/16/04**	**4/15/05**
GF	Toronto OP	10/11/03	4/30/04
GN	**Zion**	**3/04**	**6/04**
GOTA	Tampa MOSI	10/4/03	4/1/04
HaunCast	Barcelona	5/7/02	6/30/04
	Berlin CS	4/5/01	6/30/04
	Berlin Disc	4/5/01	6/30/04
	Eilat Epic	**4/4/04**	**3/31/05**
	Galveston	**3/1/04**	**10/31/04**
	Goteborg	**4/15/03**	**8/31/04**
	Las Vegas Imx	3/12/02	10/31/04
	London BFI	**12/1/01**	**10/31/04**
	Madrid	6/12/02	6/30/04
	Malta	7/26/03	8/31/04
	Manchester UCI	**9/1/02**	**8/31/04**
	Melbourne WBS	9/13/01	8/04
	Moscow	1/1/04	11/30/04
	Munich	**9/4/03**	**8/31/04**
	New Orleans	**1/9/04**	**11/30/04**
	Nuremberg	**5/28/03**	**8/31/04**
	San Antonio 3D	**8/15/03**	**6/30/04**
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Tempe Imx	9/24/03	8/31/04
	Vienna LFC	3/26/04	2/26/05
	Wuerzburg	**12/1/01**	**8/31/04**
HB	Alexandria	10/1/03	9/30/04
	Apple Valley Imx	2/20/04	5/20/04
	Barcelona	**5/7/02**	**12/31/04**
	Branson	3/12/04	4/18/04
	Bristol	**10/15/01**	**10/31/04**
	Brussels	**5/1/02**	**8/31/04**
	Denver MNS	9/1/02	9/30/04
	Dwingeloo	4/27/02	5/04
	Edmonton Ody	6/22/02	9/30/04
	Espinho	7/19/03	7/31/04
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Hartberg	**4/30/04**	**4/30/05**
	Lansing JLT	**4/1/04**	**12/31/04**
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Malta	9/15/03	9/30/04
	Munich	4/18/02	12/31/04
	Natick JF	**11/15/02**	**6/30/04**
	Nuremberg	7/4/02	6/30/04
	Palma de Mallorca	1/1/04	6/30/04
	Philadelphia	4/11/03	4/30/04
	Pitea	10/25/03	9/30/04
	Sacramento Imx	1/16/04	5/21/04
	Saint Louis SC	2/20/04	6/30/04
	Sioux Falls	1/31/04	5/28/04
	Speyer Dome	**6/6/02**	**12/31/04**
	Spokane	**3/15/04**	**6/30/04**
	Stockholm	11/30/01	12/31/04
	Toronto OSC	10/12/01	6/30/04
	Victoria	**3/8/04**	**10/31/04**
	Vienna LFC	**6/7/02**	**12/31/04**
HCBTD	San Simeon	8/17/96	
Horses	Amneville Gau	3/1/03	9/1/04
	Apple Valley Imx	7/1/03	4/1/04
India	Berlin Disc	10/1/03	9/30/04
	Boston MOS	1/17/04	7/17/04
	Calgary SC	12/1/03	5/04
	Coomera	12/1/03	12/26/04
	New York AMNH	10/11/03	4/30/04
	Paris Geo	10/22/03	4/21/04
	Raleigh Exp	2/27/04	10/28/04
	Regina	10/5/03	4/04
	Toronto OP	5/1/03	12/31/04
	Vienna LFC	**10/1/03**	**4/4/04**
IOTS	Halifax	7/11/03	6/10/04
	Syracuse	1/31/04	6/30/04
	Townsville	7/19/02	7/18/04
ITD	Bremen	12/19/03	12/18/04
JGWC	Atlanta FMNH	2/7/04	8/6/04
	Boston MOS	10/3/03	4/2/04
	Chicago MSI	10/10/03	4/9/04
	Fujisawa	10/1/03	4/1/04
	Harrisburg	10/1/03	4/1/04
	Kaohsiung	1/4/04	5/31/04
	London ONT	6/1/03	6/30/04
	Lucerne	3/1/04	3/1/05
	Memphis Pink	11/15/03	6/25/04
	Munich	7/1/03	7/1/04
	Orlando SC	2/14/04	8/13/04
	Pittsburgh CSC	10/17/03	6/30/04
	Portland	10/17/03	4/16/04
	Vancouver SW	11/7/03	5/6/04
	Washington NMNH	10/10/03	4/9/04
JIAC	Baltimore	7/1/03	6/30/04
	Omaha	3/1/04	8/1/04
	Pitea	9/15/03	9/14/04
Kilimanj	**Berlin Disc**	**1/1/04**	**8/31/04**
	Edmonton Ody	**10/10/03**	**9/6/04**
	Houston MNS	3/12/04	6/7/04
	Nuremberg	**4/1/04**	**9/30/04**
	Philadelphia	**1/23/04**	**5/9/04**
	Phoenix	**2/1/04**	**9/5/04**
	San Antonio 2D	1/23/04	5/30/04
L&C	Birmingham AL	1/17/04	9/24/04
	Boston MOS	9/28/02	6/30/04
	Branson	5/3/02	4/30/04
	Cedar Rapids	11/1/03	4/30/04
	Chicago MSI	**2/13/04**	**10/15/04**
	Cleveland	**2/28/04**	**8/31/04**
	Corpus Christi	**1/1/03**	**9/4/04**
	Fort Lauderdale	9/26/03	9/25/04
	Fort Worth	**9/1/03**	**5/27/04**
	Harrisburg	10/19/02	5/31/04
	Hastings	12/1/03	6/30/04
	Indianapolis Imx	**2/7/03**	**12/31/04**
	Lansing JLT	11/25/03	6/30/04
	Louisville	**10/4/03**	**6/4/04**
	Oakland	6/1/03	5/31/04
	Oklahoma City	**10/15/03**	**5/28/04**
	Pittsburgh CSC	6/20/03	6/04
	Providence Imx	**1/1/04**	**7/4/04**
	Raleigh Exp	10/3/03	5/27/04
	Richmond SMV	**4/5/03**	**6/30/04**
	Roanoke	10/1/03	5/31/04
	Rochester MSC	**7/1/03**	**7/31/04**
	Sacramento Imx	**2/2/04**	**8/1/04**
	Saint Louis SC	9/26/03	5/31/04
	Saint Paul	**10/7/03**	**9/7/04**
	San Diego RHF	8/2/02	6/04
	San Jose	**10/1/03**	**10/31/05**
	Seattle PSC 1	9/2/02	6/30/04
	Sioux Falls	**1/31/04**	**10/1/04**
	Spokane	3/15/03	10/31/04
	Tampa MOSI	**7/25/03**	**4/30/04**
	Yellowstone	**6/15/02**	**10/15/04**
L5	Amneville Gau	3/1/03	9/1/04
	Madrid	6/25/03	6/24/04
LOLL	Loch Lomond	7/24/02	
LOTF	**Chiba City**	**3/26/04**	**3/28/05**
	Furukawa	**3/6/04**	**5/19/04**
LS	Laie	5/1/01	
	London ONT	9/1/03	2/05
	Lucerne	5/1/03	5/6/04
	Penrith	7/4/03	7/3/04
LW	Boston NEA	12/6/01	12/6/04
	Myrtle Beach	5/1/02	5/1/04
	Phoenix	6/1/01	4/15/04
	Quebec	9/9/03	4/9/04
	Richmond SMV	4/15/02	6/30/04
M3D	**Bradford**	**4/3/04**	**4/30/05**
	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
	West Nyack Imx	**4/3/04**	**4/30/05**
MOE	**Apple Valley Imx**	**1/18/04**	**9/30/04**
	Barcelona	**5/1/03**	**12/31/04**
	Beijing CSTM	4/28/02	4/25/04
	Bogota	**12/4/03**	**6/30/04**
	Boston MOS	6/16/01	6/30/04
	Cocoa	4/16/03	6/30/04
	Davenport	9/5/03	6/30/04
	Fort Lauderdale	5/25/02	12/05
	Hague	7/1/03	6/30/04
	Kansas City Sci	**3/18/04**	**9/7/04**
	Krakow IT	11/1/03	4/30/04
	Madrid	5/1/03	12/31/04
	Malta	4/15/03	4/14/04
	Manchester UCI	7/1/02	6/04
	Milwaukee	**3/28/04**	**8/8/04**
	Oakland	1/1/02	6/04
	Palma de Mallorca	**5/8/03**	**12/31/04**
	Penrith	7/4/03	7/3/04
	Philadelphia	**4/1/04**	**8/1/04**
	Portland	11/2/01	6/04
	Roanoke	**3/5/04**	**6/4/04**
	San Diego RHF	11/1/01	6/04
	Sioux Falls	**12/1/03**	**1/31/05**
	Speyer Imax	2/1/01	6/04
	Sydney WBS	**10/1/02**	
	Tallahassee	9/6/03	12/31/04
	Warsaw IT	12/1/03	6/10/04
MOF	Calgary EC	12/26/03	4/25/04
	Kaohsiung	10/1/03	4/1/04
	Orlando SC	9/18/03	5/28/04
	Pensacola	11/8/96	
MOTM	Calcutta	10/10/03	
	Indianapolis Imx	1/9/04	5/9/04
	Kuala Lumpur NP	12/15/03	12/31/04
NASCAR	Addison Mar	3/12/04	9/11/04
	Apple Valley Imx	3/12/04	9/11/04
	Austin	3/12/04	9/11/04
	Baltimore	3/12/04	9/11/04
	Birmingham AL	3/12/04	10/17/04
	Boise Reg	3/12/04	9/11/04
	Boston NEA	3/12/04	9/11/04
	Branson	3/12/04	9/11/04
	Buffalo Reg	3/12/04	9/11/04
	Buford Reg	3/12/04	9/11/04
	Calgary FP	3/12/04	9/11/04
	Charleston SC	3/12/04	9/11/04
	Charlotte	3/12/04	9/11/04
	Chicago Imx	3/12/04	9/11/04
	Col Springs Cmk	3/12/04	9/11/04
	Columbus Mar	3/12/04	9/11/04
	Dallas Cmk	3/12/04	9/11/04
	Davenport	3/12/04	9/11/04
	Daytona Beach	4/04	
	Dearborn	3/12/04	9/11/04
	Denver CC Reg	3/12/04	9/11/04
	Dublin Reg	3/12/04	9/11/04
	Dulles	3/12/04	9/11/04
	Duluth	**3/24/04**	**9/24/04**

Film	Theater	Open	Close
	Edmonton FP	3/12/04	9/11/04
	Fort Lauderdale	3/12/04	9/11/04
	Grand Rapids JLT	3/12/04	9/11/04
	Halifax	3/12/04	9/11/04
	Hampton	3/12/04	9/11/04
	Houston Reg	3/12/04	9/11/04
	Huntsville	3/12/04	9/11/04
	Hutchinson	3/12/04	9/11/04
	Indianapolis Imx	3/12/04	9/11/04
	Irvine Reg	3/12/04	9/11/04
	King of Prussia Reg	3/12/04	9/11/04
	Langley FP	3/12/04	9/11/04
	Lansing JLT	3/12/04	9/11/04
	Las Vegas Bre	3/12/04	9/11/04
	Las Vegas Imx	3/12/04	9/11/04
	Lincolnshire Reg	3/12/04	9/11/04
	Little Rock	3/12/04	9/11/04
	Los Angeles Loe	3/12/04	9/11/04
	Los Angeles NA	3/12/04	9/11/04
	Memphis Pink	3/12/04	12/25/04
	Mississauga FP	3/12/04	9/11/04
	Mobile	3/12/04	9/11/04
	Montreal FP	3/12/04	9/11/04
	Myrtle Beach	3/12/04	9/11/04
	Nashville Reg	3/12/04	9/11/04
	Natick JF	3/12/04	9/11/04
	New Orleans	3/12/04	9/11/04
	New Rochelle Reg	3/12/04	9/11/04
	New York Loe	3/12/04	9/11/04
	Ontario Reg	3/12/04	9/11/04
	Pittsburgh CSC	3/12/04	9/11/04
	Providence Imx	3/12/04	9/11/04
	Quebec	3/12/04	10/15/04
	Richmond SMV	**4/2/04**	**6/4/04**
	Rochester Cmk	3/12/04	9/11/04
	Sacramento Imx	3/12/04	9/11/04
	Saint Augustine	3/12/04	9/11/04
	San Antonio 3D	3/12/04	9/11/04
	San Francisco Loe	3/12/04	9/11/04
	San Jose	3/12/04	9/11/04
	Seattle PSC 2	3/12/04	9/11/04
	Tallahassee	3/12/04	9/11/04
	Tampa Reg	3/12/04	9/11/04
	Tempe Imx	3/12/04	9/11/04
	Toronto FP	3/12/04	9/11/04
	Tulsa Cmk	3/12/04	9/11/04
	Valencia Reg	3/12/04	9/11/04
	Vancouver Imx	3/12/04	9/11/04
	Virginia Beach	3/12/04	9/11/04
	West Nyack Imx	3/12/04	9/11/04
	Woodbridge FP	3/12/04	9/11/04
	Woodridge Cmk	3/12/04	9/11/04
Niagara	Niagara	7/1/86	
OC	Cincinnati	1/23/04	4/18/04
	Dallas SP	**9/26/03**	**5/28/04**
	Hampton	**2/26/04**	**5/30/04**
	Houston MNS	1/2/04	6/7/04
	Nashville Reg	6/25/03	4/16/04
	Providence Imx	**4/1/04**	**8/20/04**
	Rochester Cmk	1/22/04	4/23/04
	Tempe Imx	**2/1/04**	**5/15/04**
OM	Hague	6/30/03	8/31/04
OMATS	Tijuana	10/25/03	7/1/04
OnGuard	Singapore DC	2/13/99	
OO	Barcelona	5/1/03	4/30/04
	Calgary EC	**12/26/03**	**4/30/04**
	Charlotte	**4/9/04**	**8/30/04**
	Lansing JLT	11/25/03	6/15/04
	Norwalk	4/2/04	6/17/04
	Poitiers Imax	2/7/04	4/3/04
	Rochester Cmk	11/1/03	4/23/04
	San Diego NHM	3/31/01	12/30/04
	Seattle Dome	11/15/03	9/30/04
	Tijuana	10/18/01	12/30/04
	Vancouver Imx	2/9/04	7/10/04
	Villahermosa	**10/4/03**	**4/15/04**
OrigLife	Taichung BET	4/1/03	12/31/04
OW3D	Amneville Gau	4/19/03	4/18/04
	Apple Valley Imx	12/24/03	12/31/04
	Berlin CS	6/5/03	6/4/04
	Berlin Disc	6/12/03	6/11/04
	Boston NEA	2/11/03	9/10/04
	Bratislava	8/1/03	7/31/04
	Col Springs Cmk	6/20/03	6/19/04
	Dallas Cmk	2/1/04	8/1/04
	Eilat Epic	**4/4/04**	**4/30/05**
	Las Vegas Imx	10/3/03	10/3/04
	Melbourne WBS	2/1/04	1/31/05
	Moscow	9/19/03	9/18/04
	Munich	**4/1/04**	**6/30/04**
	New Orleans	1/1/04	12/31/04
	San Antonio 3D	10/15/03	10/14/04
	Tempe Imx	1/14/04	12/31/04
	Tsuruga	**4/1/04**	**6/30/04**
Ozarks	Branson	1/93	12/05
Pulse	Albuquerque	11/15/03	8/30/04
	Bogota	4/1/04	9/1/04
	Bratislava	11/1/03	11/1/04
	Calgary SC	**9/26/03**	**4/1/04**
	Columbus COSI	3/21/03	6/15/04
	Eilat Epic	**4/4/04**	**1/6/05**
	Fort Lauderdale	6/21/03	5/2/04
	Fort Worth	**8/3/03**	**8/28/04**
	Hague	2/1/04	5/1/04
	Kansas City Sci	12/26/03	5/27/04
	Louisville	3/19/04	9/30/04
	Phoenix	**7/1/03**	**5/31/04**
	Poitiers Omni	4/3/03	12/1/04
	Portland	6/21/03	6/7/04
	Regina	**4/4/04**	**9/4/04**
	Richmond SMV	**1/10/04**	**6/4/04**
	Rochester MSC	**4/1/04**	**8/31/04**
	Saint Augustine	**2/15/04**	**7/15/04**
	Shreveport	11/13/03	5/13/04
	Singapore DC	**11/15/03**	**4/1/04**
	Stockholm	12/1/03	11/1/04
	Sydney WBS	10/20/03	4/20/04
	Tijuana	**3/15/04**	**8/15/04**
	Valencia Spn	7/1/03	7/1/04
	West Nyack Imx	**4/4/04**	**6/4/04**
Roar	**Atlanta FMNH**	**12/6/03**	**5/16/04**
	Hague	**4/30/04**	**4/30/05**
RSATM	Bradford	3/13/04	4/30/04
	Cedar Rapids	**4/30/04**	**5/9/04**
	London ONT	**4/2/04**	**7/2/04**
SAA	Corsicana	11/1/03	5/31/04
	Dulles	12/15/03	6/15/04
	Edmonton Ody	2/14/03	6/28/04
	Garden City	1/14/04	7/14/04
	Garza Garcia	1/9/04	7/9/04
	Hastings	12/1/03	6/7/04
	Indianapolis Imx	1/16/04	4/29/04
	Lehi	11/1/03	4/1/04
	Melbourne WBS	10/25/01	4/04
	Mobile	1/9/04	6/30/04
	Paris Geo	10/23/02	6/30/04
	Sydney WBS	10/25/01	4/04
	Syracuse	7/5/03	11/30/04
	Toronto OSC	1/17/03	7/16/04
	West Nyack Imx	1/21/04	4/29/04
SacrPlan	**Baltimore**	**4/22/04**	
	Buford Reg	**4/22/04**	
	Col Springs Cmk	**4/22/04**	
	Columbus Mar	**4/22/04**	
	Dallas Cmk	**4/22/04**	
	Dearborn	**4/22/04**	
	Denver CC Reg	**4/22/04**	
	Dublin Reg	**4/22/04**	
	Irvine Reg	**4/22/04**	
	King of Prussia Reg	**4/22/04**	
	Los Angeles Loe	**4/22/04**	
	Nashville Reg	**4/22/04**	
	New York Loe	**4/22/04**	
	San Francisco Loe	**4/22/04**	
	Seattle PSC 2	**4/22/04**	
	Tampa Reg	**4/22/04**	
	Tulsa Cmk	**4/22/04**	
SC	Duluth	1/9/04	4/9/04
SE	Jakarta	11/25/03	11/25/04
Sedona	Sedona	3/28/98	12/31/05
SI	**Xalapa**	**2/20/04**	**7/20/04**
Skydance	Tokorozawa	12/15/03	7/30/04
Skyward	**Kitakyushu**	**4/26/04**	**10/31/04**
SOA	Dallas AA	2/26/99	
Solarmax	Alamogordo	9/1/03	8/30/04
	Calgary EC	5/15/03	5/14/04
	Cocoa	10/1/02	9/30/04
	Detroit	1/1/04	12/31/04
	Dwingeloo	6/18/03	5/30/04
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Melbourne WBS	**3/18/04**	**3/18/05**
	Paris Geo	**3/29/04**	**10/1/04**
	Sydney WBS	**3/18/04**	**3/17/05**
	Taipei AM	3/1/01	6/30/04
SOSPI	Kaohsiung	1/1/04	11/30/04
	Lehi	**12/1/03**	**5/31/04**
	Malta	4/1/04	3/31/05
	Natick JF	**1/30/03**	**6/30/04**
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville Gau	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Barcelona	11/7/02	11/6/04
	Berlin CS	5/28/02	12/31/04
	Birmingham AL	5/19/03	5/18/04
	Boston NEA	5/1/02	4/04
	Bratislava	**4/1/04**	**3/31/05**
	Bremen	12/19/03	12/18/04
	Bristol	5/1/02	11/9/04
	Charlotte	10/24/03	5/18/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Durban ISA	1/16/04	1/15/05
	Eilat Epic	4/4/04	2/14/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	12/31/04
	Grand Rapids JLT	5/31/02	5/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	6/04
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Indianapolis Imx	5/23/02	4/04
	Katowice IT	4/11/03	4/10/04
	KSC 2	4/19/02	4/18/04
	Kuwait City	10/1/02	6/30/04
	Langley FP	4/26/02	4/05
	Las Vegas Imx	4/19/02	4/18/04
	Leon Exp	12/1/03	5/31/04
	London BFI	4/27/02	4/26/04
	London SM	5/28/02	4/04
	Madrid	11/6/02	12/5/04
	Malta	12/1/03	11/30/04
	Melbourne WBS	4/19/02	4/04
	Osaka Sun	4/19/02	4/04
	Paris Geo	10/15/03	9/30/04
	Philadelphia	6/1/02	5/04
	Prague IT	3/18/04	3/17/05
	Regina	1/1/04	12/31/04
	Richmond SMV	**3/13/04**	**6/4/04**
	Sacramento Imx	5/1/02	4/04
	Salt Lake City CP	4/12/03	4/12/04
	Seattle PSC 2	5/17/02	5/04
	Shanghai 3D	12/12/03	12/11/04

Film	Theater	Open	Close
	Sinsheim	5/9/02	5/8/04
	Sudbury	9/22/03	9/21/04
	Sydney WBS	4/19/02	4/04
	Tempe Imx	5/1/02	4/04
	Tokyo Mer	4/25/02	4/04
	Vancouver Imx	4/19/02	4/18/04
	Warsaw IT	9/1/02	9/30/04
	Washington NASM	4/17/02	
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	4/26/02	4/05
SU	**Columbus COSI**	**6/21/03**	**5/31/04**
	Corpus Christi	8/29/03	5/1/04
	Dayton	9/27/02	
	Dulles	12/15/03	
	Garden City	5/26/03	8/31/04
	Hong Kong	10/1/03	4/1/04
	Houston MNS	**4/9/04**	**7/9/04**
	Huntsville	3/1/03	9/1/04
	Hutchinson	9/27/02	
	Lelystad	**3/1/04**	**2/14/05**
	Mexico City Pap	**2/1/04**	**10/1/04**
	Pensacola	3/26/04	9/30/04
	Sakai FCSC	9/13/03	4/4/04
	Victoria	**10/1/03**	**5/16/04**
	Washington NASM	**9/18/02**	
SupeSpee	Coomera	7/1/03	7/1/04
	Taipei AM	1/15/04	1/14/05
T40	Toronto OP	10/11/03	12/31/04
T90	Norwalk	11/20/98	12/05
TBAA	**Baton Rouge**	**5/24/03**	**5/26/04**
	Hutchinson	6/1/02	5/31/04
	Jackson MS	**3/4/04**	**8/31/04**
Texas	Austin	5/3/03	
	Houston MNS	1/6/04	
TF	Washington NASM	7/1/76	
TR	Coomera	7/1/03	6/30/04
	Hague	**6/27/03**	**5/31/04**
Trex	Berlin CS	1/21/00	12/04
	Bremen	12/19/03	12/28/04
	Charlotte	2/13/04	10/15/04
	Cleveland	8/15/03	8/14/04
	Katowice IT	7/5/02	9/30/04
	London BFI	7/21/02	9/04
	London SM	7/25/03	7/24/04
	Mobile	5/5/03	5/4/04
	Moscow	9/19/03	9/18/04
	Osaka Sun	3/25/04	6/30/04
	Valencia Spn	9/15/03	9/12/04
	Vienna LFC	6/26/03	6/26/04
TRF	Little Rock	10/6/03	4/5/04
TS	**Hull**	**4/1/04**	**9/30/04**
	London SM	1/14/04	9/30/04
	Myrtle Beach	5/14/03	5/13/04
	Portland	3/10/04	9/10/04
	San Diego RHF	**2/13/04**	**5/13/04**
	San Jose	6/27/03	6/9/04
	Singapore SC	3/15/04	9/15/04
	Speyer Imax	**4/22/04**	**4/21/05**
	Sudbury	2/1/04	8/31/04
UGs	**Amneville Gau**	**7/03**	
	Roanoke	**11/03**	**11/04**
	Wuerzburg	**7/1/02**	**12/04**
VOSAS	Poitiers MC	2/04	11/04
VOTDS	Boston NEA	2/10/04	2/10/05
	Copenhagen	2/15/04	10/15/04
	Kansas City Sci	1/9/04	6/17/04
	Los Angeles CSC	9/9/03	5/3/04
	New York AMNH	11/11/03	7/11/04
	Norwalk	2/13/04	6/17/04
	Syracuse	11/22/03	5/22/04
	Taipei MCRC	1/1/04	12/31/04
WAMnv	Paris Geo	1/10/00	
Whales	**Baton Rouge**	**3/1/04**	**2/28/05**
	Cocoa	7/1/02	6/30/04
	Katowice IT	**3/1/04**	**8/31/04**
	Milwaukee	12/19/03	6/30/04
	San Diego RHF	7/1/03	6/30/04
	Singapore SC	**2/5/04**	**7/5/04**
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	Taipei AM	7/19/03	7/18/04
YBS	Apple Valley Imx	12/25/03	4/04
	Cathedral City	12/25/03	4/29/04
	Charleston SC	12/25/03	4/29/04
	Chattanooga	12/25/03	4/29/04
	Chicago Imx	12/25/03	4/04
	Davenport	12/25/03	4/29/04
	Dearborn	12/25/03	4/29/04
	Dulles	12/25/03	4/29/04
	Duluth	12/25/03	4/29/04
	Fort Lauderdale	12/25/03	4/29/04
	Galveston	12/25/03	4/29/04
	Halifax	12/25/03	4/29/04
	Hampton	12/25/03	4/29/04
	Hull	12/25/03	4/29/04
	Indianapolis Imx	12/25/03	4/04
	Kansas City Zoo	12/25/03	4/29/04
	London ONT	12/25/03	4/29/04
	Louisville	12/25/03	4/04
	Lubbock	12/25/03	4/29/04
	Mobile	12/25/03	4/29/04
	Myrtle Beach	12/25/03	4/04
	Providence Imx	12/25/03	4/04
	Quebec	12/25/03	4/04
	Raleigh Exp	12/25/03	4/04
	Richmond SMV	**12/25/03**	**4/23/04**
	Sacramento Imx	12/25/03	4/04
	Saint Augustine	12/25/03	4/04
	San Antonio 2D	12/25/03	4/04
	San Francisco Loe	12/25/03	4/04
	San Jose	12/25/03	4/29/04
	Seattle PSC 2	12/25/03	4/04
	Spokane	12/25/03	4/04
	Tulsa Cmk	12/25/03	4/04
	Vancouver SW	**12/25/03**	**5/6/04**
	Victoria	12/25/03	4/04
	Washington NMNH	12/25/03	4/29/04
	West Nyack Imx	12/25/03	4/04
Yell	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

April 2004 by Theater

Theater	Film	Open	Close
Addison Mar	NASCAR	3/12/04	9/11/04
Aguascalientes	Dolphins	12/25/03	6/24/04
Alamogordo	ALBT	1/2/04	6/30/04
	AlienAdv	3/1/04	2/28/05
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Albuquerque	**Bugs**	**3/25/04**	**3/1/05**
	Pulse	11/15/03	8/30/04
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	Horses	3/1/03	9/1/04
	L5	3/1/03	9/1/04
	OW3D	4/19/03	4/18/04
	SpaceSta	4/1/04	3/31/05
	UGs	**7/03**	
Apple Valley Imx	HB	2/20/04	5/20/04
	Horses	7/1/03	4/1/04
	MOE	**1/18/04**	**9/30/04**
	NASCAR	3/12/04	9/11/04
	OW3D	12/24/03	12/31/04
	YBS	12/25/03	4/04
Athens Eug	Discov	1/17/04	1/16/05
Atlanta FMNH	JGWC	2/7/04	8/6/04
	Roar	**12/6/03**	**5/16/04**
Austin	CRA	1/17/04	5/14/04
	NASCAR	3/12/04	9/11/04
	Texas	5/3/03	
Baltimore	JIAC	7/1/03	6/30/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
	SpaceSta	5/24/02	5/05
Bangkok	CTPA	6/20/03	6/20/04
	Galapago	3/1/02	6/30/04
Barcelona	ALBT	11/27/03	5/31/04
	AlienAdv	**4/1/03**	**12/31/04**
	HaunCast	5/7/02	6/30/04
	HB	**5/7/02**	**12/31/04**
	MOE	**5/1/03**	**12/31/04**
	OO	5/1/03	4/30/04
	SpaceSta	11/7/02	11/6/04
Baton Rouge	**TBAA**	**5/24/03**	**5/26/04**
	Whales	**3/1/04**	**2/28/05**
Beijing CSTM	MOE	4/28/02	4/25/04
Berlin CS	AlienAdv	3/1/00	
	CDS	**1/21/00**	**12/31/04**
	Cyberwor	11/16/00	12/04
	Extreme	**4/5/01**	**9/30/04**
	HaunCast	4/5/01	6/30/04
	OW3D	6/5/03	6/4/04
	SpaceSta	5/28/02	12/31/04
	Trex	1/21/00	12/04
Berlin Disc	ALBT	12/1/02	
	AlienAdv	6/14/03	6/30/04
	Bugs	10/18/03	11/1/04
	E3D	**6/1/03**	**12/31/04**
	Extreme	5/2/00	5/04
	HaunCast	4/5/01	6/30/04
	India	10/1/03	9/30/04
	Kilimanj	**1/1/04**	**8/31/04**
	OW3D	6/12/03	6/11/04
Birmingham AL	L&C	1/17/04	9/24/04
	NASCAR	3/12/04	10/17/04
	SpaceSta	5/19/03	5/18/04
Bogota	CV	11/28/03	9/28/04
	Dolphins	4/3/03	4/2/04
	MOE	**12/4/03**	**6/30/04**
	Pulse	4/1/04	9/1/04
Boise Reg	NASCAR	3/12/04	9/11/04
Boston MOS	**AR**	**4/2/04**	**9/30/04**
	India	1/17/04	7/17/04
	JGWC	10/3/03	4/2/04
	L&C	9/28/02	6/30/04
	MOE	6/16/01	6/30/04
Boston NEA	**Bugs**	**9/9/03**	**6/30/04**
	LW	12/6/01	12/6/04
	NASCAR	3/12/04	9/11/04
	OW3D	2/11/03	9/10/04
	SpaceSta	5/1/02	4/04
	VOTDS	2/10/04	2/10/05
Bradford	**Bugs**	**7/9/03**	**7/1/04**
	M3D	**4/3/04**	**4/30/05**
	RSATM	3/13/04	4/30/04
Branson	**ALBT**	**4/23/04**	**4/30/05**
	HB	3/12/04	4/18/04
	L&C	5/3/02	4/30/04
	NASCAR	3/12/04	9/11/04
	Ozarks	1/93	12/05
Bratislava	AllAcces	5/13/03	5/14/04
	Bugs	**2/5/04**	**2/1/06**
	E3D	**1/15/03**	**1/31/05**
	OW3D	8/1/03	7/31/04

Theater	Film	Open	Close
	Pulse	11/1/03	11/1/04
	SpaceSta	**4/1/04**	**3/31/05**
Bremen	AEK	12/19/03	
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04
	Trex	12/19/03	12/28/04
Bristol	**Bugs**	**3/18/03**	**3/18/05**
	HB	**10/15/01**	**10/31/04**
	SpaceSta	5/1/02	11/9/04
Brussels	**HB**	**5/1/02**	**8/31/04**
Buffalo Reg	NASCAR	3/12/04	9/11/04
Buford Reg	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Calcutta	MOTM	10/10/03	
Calgary EC	MOF	12/26/03	4/25/04
	OO	**12/26/03**	**4/30/04**
	Solarmax	5/15/03	5/14/04
Calgary FP	NASCAR	3/12/04	9/11/04
Calgary SC	AJ	9/26/03	6/18/04
	AR	4/2/04	12/2/04
	India	12/1/03	5/04
	Pulse	**9/26/03**	**4/1/04**
Cape Town ISA	**Extreme**	**12/5/03**	**4/30/04**
Castle Rock	EMSH	3/92	
Cathedral City	Alaska	1/9/04	5/9/04
	YBS	12/25/03	4/29/04
Cedar Rapids	**Apollo13**	**4/30/04**	**5/30/04**
	Dolphins	3/1/04	10/18/04
	L&C	11/1/03	4/30/04
	RSATM	**4/30/04**	**5/9/04**
Charleston SC	**Bugs**	**4/1/04**	**10/1/04**
	CRA	2/1/04	9/5/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	4/29/04
Charleston WV	**Bugs**	**3/24/04**	**6/30/04**
Charlotte	NASCAR	3/12/04	9/11/04
	OO	**4/9/04**	**8/30/04**
	SpaceSta	10/24/03	5/18/04
	Trex	2/13/04	10/15/04
Chattanooga	**Bugs**	**3/1/04**	**6/1/04**
	CRA	9/3/03	5/3/04
	YBS	12/25/03	4/29/04
Chiba City	**LOTF**	**3/26/04**	**3/28/05**
Chicago Imx	Galapago	1/19/04	4/30/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	4/04
Chicago MSI	JGWC	10/10/03	4/9/04
	L&C	**2/13/04**	**10/15/04**
Cincinnati	AJ	2/28/04	5/28/04
	OC	1/23/04	4/18/04
Cleveland	**L&C**	**2/28/04**	**8/31/04**
	Trex	8/15/03	8/14/04
Cocoa	MOE	4/16/03	6/30/04
	Solarmax	10/1/02	9/30/04
	Whales	7/1/02	6/30/04
Col Springs Cmk	NASCAR	3/12/04	9/11/04
	OW3D	6/20/03	6/19/04
	SacrPlan	**4/22/04**	
	SpaceSta	2/21/03	4/05
Columbus COSI	AR	12/26/03	6/1/04
	Bears	10/4/03	4/04
	CRA	1/1/04	9/1/04
	Pulse	3/21/03	6/15/04
	SU	**6/21/03**	**5/31/04**
Columbus Mar	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Coomera	India	12/1/03	12/26/04
	SupeSpee	7/1/03	7/1/04
	TR	7/1/03	6/30/04
Copenhagen	**ALBT**	**4/24/04**	**10/24/04**
	VOTDS	2/15/04	10/15/04
Corpus Christi	**L&C**	**1/1/03**	**9/4/04**
	SU	8/29/03	5/1/04
Corsicana	SAA	11/1/03	5/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	NASCAR	3/12/04	9/11/04
	OW3D	2/1/04	8/1/04
	SacrPlan	**4/22/04**	
	SpaceSta	4/19/02	4/05
Dallas SP	AR	11/28/03	5/28/04
	OC	**9/26/03**	**5/28/04**
Davenport	CRA	3/20/04	11/30/04
	Everest	11/28/03	7/1/04
	MOE	9/5/03	6/30/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	4/29/04
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
	YBS	12/25/03	4/29/04
Denver CC Reg	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Denver MNS	CRA	1/1/04	
	HB	9/1/02	9/30/04
Detroit	Solarmax	1/1/04	12/31/04
Dublin Reg	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Dulles	**AR**	**12/15/03**	**9/30/04**
	NASCAR	3/12/04	9/11/04
	SAA	12/15/03	6/15/04
	SU	12/15/03	
	YBS	12/25/03	4/29/04
Duluth	**NASCAR**	**3/24/04**	**9/24/04**
	SC	1/9/04	4/9/04
	YBS	12/25/03	4/29/04
Durban ISA	SpaceSta	1/16/04	1/15/05
Dwingeloo	HB	4/27/02	5/04
	Solarmax	6/18/03	5/30/04
Edmonton FP	NASCAR	3/12/04	9/11/04
Edmonton Ody	CRA	2/1/04	10/31/04
	HB	6/22/02	9/30/04
	Kilimanj	**10/10/03**	**9/6/04**
	SAA	2/14/03	6/28/04
Eilat Epic	**AlienAdv**	**4/4/04**	**3/31/05**
	AllAcces	4/4/04	2/14/05
	HaunCast	**4/4/04**	**3/31/05**
	OW3D	**4/4/04**	**4/30/05**
	Pulse	**4/4/04**	**1/6/05**
	SpaceSta	4/4/04	2/14/05
Espinho	HB	7/19/03	7/31/04
Fort Lauderdale	**CDS**	**10/5/02**	**7/31/04**
	L&C	9/26/03	9/25/04
	MOE	5/25/02	12/05
	NASCAR	3/12/04	9/11/04
	Pulse	6/21/03	5/2/04
	SpaceSta	2/14/04	3/31/05
	YBS	12/25/03	4/29/04
Fort Worth	**Bugs**	**3/3/04**	**9/1/04**
	L&C	**9/1/03**	**5/27/04**
	Pulse	**8/3/03**	**8/28/04**
Fujisawa	JGWC	10/1/03	4/1/04
Furukawa	**LOTF**	**3/6/04**	**5/19/04**
Galveston	Bugs	5/23/03	5/23/04
	HaunCast	**3/1/04**	**10/31/04**
	SpaceSta	5/24/02	5/05
	YBS	12/25/03	4/29/04
Garden City	SAA	1/14/04	7/14/04
	SpaceSta	4/19/02	5/05
	SU	5/26/03	8/31/04
Garza Garcia	AIWC	4/22/04	10/21/04
	SAA	1/9/04	7/9/04
Glasgow	**Bugs**	**9/26/03**	**10/1/04**
	Cyberwor	10/1/02	12/31/04
	SpaceSta	4/1/03	12/31/04
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	**4/15/03**	**8/31/04**
	WOC	4/30/02	10/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	Bugs	**4/9/04**	**10/30/04**
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/31/02	5/04
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Hague	**ALBT**	**9/1/03**	**10/31/04**
	AR	2/17/04	5/27/04
	CDS	**12/3/03**	**5/31/04**
	HB	10/10/01	10/10/04
	MOE	7/1/03	6/30/04
	OM	6/30/03	8/31/04
	Pulse	2/1/04	5/1/04
	Roar	**4/30/04**	**4/30/05**
	Solarmax	10/11/03	10/10/04
	TR	**6/27/03**	**5/31/04**
Halifax	IOTS	7/11/03	6/10/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	4/29/04
Hampton	NASCAR	3/12/04	9/11/04
	OC	**2/26/04**	**5/30/04**
	SpaceSta	5/24/02	5/05
	YBS	12/25/03	4/29/04
Harrisburg	**Bugs**	**2/28/04**	**6/1/04**
	JGWC	10/1/03	4/1/04
	L&C	10/19/02	5/31/04
	SpaceSta	6/1/02	6/04
Hartberg	DIA	1/10/04	1/9/05
	GC	9/6/03	9/5/04
	HB	**4/30/04**	**4/30/05**
Hastings	**ALBT**	**3/1/04**	**9/13/04**
	L&C	12/1/03	6/30/04
	SAA	12/1/03	6/7/04
Hibbing	Antarc	9/1/03	8/30/04
	Solarmax	9/1/03	8/30/04
Hong Kong	**ALBT**	**4/1/04**	**9/30/04**
	CRA	2/1/04	7/31/04
	SU	10/1/03	4/1/04
Houston MNS	Alaska	9/3/03	9/30/04
	Bugs	**3/12/04**	**9/2/04**
	Kilimanj	3/12/04	6/7/04
	OC	1/2/04	6/7/04
	SU	**4/9/04**	**7/9/04**
	Texas	1/6/04	
Houston Reg	NASCAR	3/12/04	9/11/04
Hull	**TS**	**4/1/04**	**9/30/04**
	YBS	12/25/03	4/29/04
Huntsville	DIS	5/1/01	4/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/24/02	5/05
	SU	3/1/03	9/1/04
Hutchinson	NASCAR	3/12/04	9/11/04
	SpaceSta	6/1/02	6/07
	SU	9/27/02	
	TBAA	6/1/02	5/31/04
Hyderabad	Apollo13	1/13/04	1/12/05
	BP	8/15/03	8/14/04
	Everest	6/03	5/04
Indianapolis Imx	**L&C**	**2/7/03**	**12/31/04**
	MOTM	1/9/04	5/9/04
	NASCAR	3/12/04	9/11/04
	SAA	1/16/04	4/29/04
	SpaceSta	5/23/02	4/04
	YBS	12/25/03	4/04
Irvine Reg	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Jackson MS	Solarmax	10/15/03	10/14/04
	TBAA	**3/4/04**	**8/31/04**
Jakarta	SE	11/25/03	11/25/04
Jersey City	**Bugs**	**1/31/04**	**1/11/05**
Kansas City Sci	**MOE**	**3/18/04**	**9/7/04**
	Pulse	12/26/03	5/27/04
	VOTDS	1/9/04	6/17/04
Kansas City Zoo	YBS	12/25/03	4/29/04
Kaohsiung	JGWC	1/4/04	5/31/04
	MOF	10/1/03	4/1/04

Theater	Film	Open	Close
	SOSPl	1/1/04	11/30/04
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Katowice IT	SpaceSta	4/11/03	4/10/04
	Trex	7/5/02	9/30/04
	Whales	**3/1/04**	**8/31/04**
Killeen	**GC**	**1/19/04**	**7/19/04**
King of Prussia Reg	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Kitakyushu	**Skyward**	**4/26/04**	**10/31/04**
Krakow IT	Galapago	4/11/03	4/10/04
	MOE	11/1/03	4/30/04
KSC 1	Apollo13	9/20/02	12/04
KSC 2	SpaceSta	4/19/02	4/18/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
	Solarmax	7/1/03	9/30/04
Kuwait City	AJ	11/21/03	5/21/04
	FOK	4/17/00	4/16/04
	SpaceSta	10/1/02	6/30/04
La Coruna	**Dolphins**	**3/30/04**	**5/30/05**
Laie	Dolphins	5/1/01	
	LS	5/1/01	
Langley FP	NASCAR	3/12/04	9/11/04
	SpaceSta	4/26/02	4/05
Lansing JLT	**HB**	**4/1/04**	**12/31/04**
	L&C	11/25/03	6/30/04
	NASCAR	3/12/04	9/11/04
	OO	11/25/03	6/15/04
Las Vegas Bre	NASCAR	3/12/04	9/11/04
Las Vegas Imx	Everest	11/17/03	5/6/04
	HaunCast	3/12/02	10/31/04
	NASCAR	3/12/04	9/11/04
	OW3D	10/3/03	10/3/04
	SpaceSta	4/19/02	4/18/04
Lehi	SAA	11/1/03	4/1/04
	SOSPl	**12/1/03**	**5/31/04**
Lelystad	**SU**	**3/1/04**	**2/14/05**
Leon Exp	SpaceSta	12/1/03	5/31/04
Lincolnshire Reg	NASCAR	3/12/04	9/11/04
Little Rock	NASCAR	3/12/04	9/11/04
	TRF	10/6/03	4/5/04
Loch Lomond	LOLL	7/24/02	
London BFI	**Bugs**	**10/3/03**	**4/30/05**
	HaunCast	**12/1/01**	**10/31/04**
	SpaceSta	4/27/02	4/26/04
	Trex	7/21/02	9/04
London ONT	Apollo13	2/6/04	5/5/04
	JGWC	6/1/03	6/30/04
	LS	9/1/03	2/05
	RSATM	**4/2/04**	**7/2/04**
	YBS	12/25/03	4/29/04
London SM	**Bugs**	**10/3/03**	**4/30/05**
	SpaceSta	5/28/02	4/04
	Trex	7/25/03	7/24/04
	TS	1/14/04	9/30/04
Los Angeles CSC	Beavers	7/1/03	7/1/04
	CRA	1/30/04	8/22/04
	VOTDS	9/9/03	5/3/04
Los Angeles Loe	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Los Angeles NA	NASCAR	3/12/04	9/11/04
Louisville	**L&C**	**10/4/03**	**6/4/04**
	Pulse	3/19/04	9/30/04
	YBS	12/25/03	4/04
Lubbock	**Bugs**	**2/13/04**	**8/13/04**
	YBS	12/25/03	4/29/04
Lucerne	Alaska	2/2/02	6/30/04
	ALBT	2/6/04	8/6/04
	HB	9/6/03	12/31/04
	JGWC	3/1/04	3/1/05
	LS	5/1/03	5/6/04
Madrid	**AlienAdv**	**4/2/03**	**12/31/04**
	E3D	**10/26/00**	**12/31/04**
	HaunCast	6/12/02	6/30/04
	HB	11/6/02	12/31/04
	L5	6/25/03	6/24/04
	MOE	5/1/03	12/31/04
	SpaceSta	11/6/02	12/5/04
Malta	E3D	3/1/02	7/04
	HaunCast	7/26/03	8/31/04
	HB	9/15/03	9/30/04
	MOE	4/15/03	4/14/04
	SOSPl	4/1/04	3/31/05
	SpaceSta	12/1/03	11/30/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	HaunCast	**9/1/02**	**8/31/04**
	MOE	7/1/02	6/04
Melbourne WBS	AR	10/23/03	5/23/04
	Bugs	**4/11/03**	**4/11/05**
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	M3D	11/20/03	11/30/04
	OW3D	2/1/04	1/31/05
	SAA	10/25/01	4/04
	Solarmax	**3/18/04**	**3/18/05**
	SpaceSta	4/19/02	4/04
Memphis Pink	ALBT	3/6/04	11/14/04
	JGWC	11/15/03	6/25/04
	NASCAR	3/12/04	12/25/04
Menlyn ISA	CTPA	1/30/04	1/29/05
Mexico City Pap	E3D	2/1/04	9/30/04
	SU	**2/1/04**	**10/1/04**
Milwaukee	**MOE**	**3/28/04**	**8/8/04**
	Whales	12/19/03	6/30/04
Mississauga FP	NASCAR	3/12/04	9/11/04
Mobile	NASCAR	3/12/04	9/11/04
	SAA	1/9/04	6/30/04
	Trex	5/5/03	5/4/04
	YBS	12/25/03	4/29/04
Montreal FP	NASCAR	3/12/04	9/11/04
Montreal VP	**Bugs**	**10/9/03**	**10/10/04**
Moscow	AEK	4/4/03	4/2/04
	Extreme	4/4/03	4/4/04
	HaunCast	1/1/04	11/30/04
	OW3D	9/19/03	9/18/04
	Trex	9/19/03	9/18/04
Mumbai	Apollo13	10/1/03	9/30/04
	Dolphins	3/1/04	2/28/05
Munich	**ATSOT**	**1/10/02**	**5/31/04**
	Bugs	11/1/03	1/1/05
	E3D	1/15/01	12/31/04
	HaunCast	**9/4/03**	**8/31/04**
	HB	4/18/02	12/31/04
	JGWC	7/1/03	7/1/04
	OW3D	**4/1/04**	**6/30/04**
Myrtle Beach	Alaska	4/1/03	4/1/04
	LW	5/1/02	5/1/04
	NASCAR	3/12/04	9/11/04
	TS	5/14/03	5/13/04
	YBS	12/25/03	4/04
Nanchang	**GC**	**3/1/04**	**2/28/05**
Nashville Reg	NASCAR	3/12/04	9/11/04
	OC	6/25/03	4/16/04
	SacrPlan	**4/22/04**	
Natick JF	ATSOT	8/22/03	5/31/04
	Bugs	9/9/03	9/9/04
	Cyberwor	6/20/03	6/19/04
	E3D	**7/1/02**	**6/30/04**
	HB	**11/15/02**	**6/30/04**
	NASCAR	3/12/04	9/11/04
	SOSPl	**1/30/03**	**6/30/04**
New Orleans	**Bugs**	**3/12/03**	**3/12/05**
	HaunCast	**1/9/04**	**11/30/04**
	NASCAR	3/12/04	9/11/04
	OW3D	1/1/04	12/31/04
New Rochelle Reg	NASCAR	3/12/04	9/11/04
New York AMNH	**Bugs**	**4/24/04**	**12/24/04**
	India	10/11/03	4/30/04
	VOTDS	11/11/03	7/11/04
New York Loe	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Niagara	Niagara	7/1/86	
Norwalk	OO	4/2/04	6/17/04
	T90	11/20/98	12/05
	VOTDS	2/13/04	6/17/04
Nuremberg	Alaska	1/1/04	6/30/04
	ATSOT	**12/22/01**	**12/31/04**
	Bugs	11/1/03	11/1/04
	Extreme	12/22/01	12/31/04
	HaunCast	**5/28/03**	**8/31/04**
	HB	7/4/02	6/30/04
	Kilimanj	**4/1/04**	**9/30/04**
Oakland	L&C	6/1/03	5/31/04
	MOE	1/1/02	6/04
Oklahoma City	**Bugs**	**3/5/04**	**10/14/04**
	L&C	**10/15/03**	**5/28/04**
Omaha	JIAC	3/1/04	8/1/04
Ontario Reg	NASCAR	3/12/04	9/11/04
Orlando SC	JGWC	2/14/04	8/13/04
	MOF	9/18/03	5/28/04
Osaka Sun	**E3D**	**1/1/04**	**7/31/04**
	SpaceSta	4/19/02	4/04
	Trex	3/25/04	6/30/04
Oulu	Alaska	5/1/03	4/30/04
	Everest	4/26/04	4/30/05
Palma de Mallorca	HB	1/1/04	6/30/04
	MOE	**5/8/03**	**12/31/04**
Paris Geo	AR	4/11/03	10/9/04
	India	10/22/03	4/21/04
	SAA	10/23/02	6/30/04
	Solarmax	**3/29/04**	**10/1/04**
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	GC	2/1/04	2/1/05
Penrith	LS	7/4/03	7/3/04
	MOE	7/4/03	7/3/04
Pensacola	MOF	11/8/96	
	SU	3/26/04	9/30/04
Philadelphia	Bugs	1/2/04	7/1/04
	HB	4/11/03	4/30/04
	Kilimanj	**1/23/04**	**5/9/04**
	MOE	**4/1/04**	**8/1/04**
	SpaceSta	6/1/02	5/04
Phoenix	**Kilimanj**	**2/1/04**	**9/5/04**
	LW	6/1/01	4/15/04
	Pulse	**7/1/03**	**5/31/04**
Pitea	ALBT	2/1/04	1/31/05
	Dolphins	5/15/03	5/04
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	JGWC	10/17/03	6/30/04
	L&C	6/20/03	6/04
	NASCAR	3/12/04	9/11/04
Poitiers Imax	AR	2/15/04	10/15/04
	OO	2/7/04	4/3/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers MC	VOSAS	2/04	11/04
Poitiers Omni	Pulse	4/3/03	12/1/04
Portland	JGWC	10/17/03	4/16/04
	MOE	11/2/01	6/04
	Pulse	6/21/03	6/7/04
	TS	3/10/04	9/10/04
Prague IT	BP	10/9/03	10/8/04
	Cyberwor	9/11/03	9/10/04
	SpaceSta	3/18/04	3/17/05
Providence Imx	**L&C**	**1/1/04**	**7/4/04**
	NASCAR	3/12/04	9/11/04
	OC	**4/1/04**	**8/20/04**
	YBS	12/25/03	4/04
Puebla	**AJ**	**4/2/04**	**10/2/04**
	Alaska	**4/2/04**	**10/2/04**
Quebec	Bugs	5/16/03	5/1/04
	LW	9/9/03	4/9/04
	M3D	1/30/04	12/31/04
	NASCAR	3/12/04	10/15/04

Theater	Film	Open	Close
	YBS	12/25/03	4/04
Raleigh Exp	CTPA	4/1/04	9/1/04
	India	2/27/04	10/28/04
	L&C	10/3/03	5/27/04
	YBS	12/25/03	4/04
Regina	India	10/5/03	4/04
	Pulse	**4/4/04**	**9/4/04**
	SpaceSta	1/1/04	12/31/04
Richmond SMV	**L&C**	**4/5/03**	**6/30/04**
	LW	4/15/02	6/30/04
	NASCAR	**4/2/04**	**6/4/04**
	Pulse	**1/10/04**	**6/4/04**
	SpaceSta	**3/13/04**	**6/4/04**
	YBS	**12/25/03**	**4/23/04**
Roanoke	L&C	10/1/03	5/31/04
	MOE	**3/5/04**	**6/4/04**
	UGs	**11/03**	**11/04**
Rochester Cmk	**Bugs**	**10/24/03**	**4/28/04**
	NASCAR	3/12/04	9/11/04
	OC	1/22/04	4/23/04
	OO	11/1/03	4/23/04
Rochester MSC	**L&C**	**7/1/03**	**7/31/04**
	Pulse	**4/1/04**	**8/31/04**
Sacramento Imx	**GC**	**3/1/03**	**6/30/04**
	HB	1/16/04	5/21/04
	L&C	**2/2/04**	**8/1/04**
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/1/02	4/04
	YBS	12/25/03	4/04
Saint Augustine	CRA	1/10/04	6/30/04
	NASCAR	3/12/04	9/11/04
	Pulse	**2/15/04**	**7/15/04**
	YBS	12/25/03	4/04
Saint Félicien	Bears	7/1/03	5/1/04
Saint Louis SC	HB	2/20/04	6/30/04
	L&C	9/26/03	5/31/04
Saint Paul	Africa	3/18/04	4/18/04
	Alaska	3/18/04	4/18/04
	L&C	**10/7/03**	**9/7/04**
Sakai FCSC	SU	9/13/03	4/4/04
Salt Lake City CP	Bugs	7/24/03	7/24/04
	CV	4/10/04	8/10/04
	SpaceSta	4/12/03	4/12/04
San Antonio 2D	Alamo		
	Kilimanj	1/23/04	5/30/04
	YBS	12/25/03	4/04
San Antonio 3D	**Bugs**	**1/9/04**	**5/30/04**
	HaunCast	**8/15/03**	**6/30/04**
	NASCAR	3/12/04	9/11/04
	OW3D	10/15/03	10/14/04
San Diego NHM	OO	3/31/01	12/30/04
San Diego RHF	**AR**	**1/17/04**	**6/04**
	Bugs	8/8/03	6/1/04
	CRA	**2/14/03**	**6/04**
	L&C	8/2/02	6/04
	MOE	11/1/01	6/04
	TS	**2/13/04**	**5/13/04**
	Whales	7/1/03	6/30/04
San Francisco Loe	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
	YBS	12/25/03	4/04
San Jose	Bugs	10/1/03	8/1/04
	L&C	**10/1/03**	**10/31/05**
	NASCAR	3/12/04	9/11/04
	TS	6/27/03	6/9/04
	YBS	12/25/03	4/29/04
San Simeon	HCBTD	8/17/96	
Sandy	AR	4/18/03	4/15/04
Seattle Dome	OO	11/15/03	9/30/04
Seattle PSC 1	CRA	3/10/04	9/10/04
	L&C	9/2/02	6/30/04
Seattle PSC 2	Bugs	12/27/03	12/1/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
	SpaceSta	5/17/02	5/04
	YBS	12/25/03	4/04
Sedona	Sedona	3/28/98	12/31/05
Seoul 63	AEK	12/15/03	7/15/04
Shanghai 3D	SpaceSta	12/12/03	12/11/04
Shanghai PC	Apollo13	2/20/04	
Shreveport	**Bugs**	**3/13/04**	**11/13/04**
	Pulse	11/13/03	5/13/04
Singapore DC	OnGuard	2/13/99	
	Pulse	**11/15/03**	**4/1/04**
Singapore GV	Apollo13	1/1/04	7/31/04
	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
Singapore SC	**GC**	**2/5/04**	**7/5/04**
	TS	3/15/04	9/15/04
	Whales	**2/5/04**	**7/5/04**
Sinsheim	**E3D**	**5/16/03**	**12/31/04**
	Galapago	3/10/01	12/31/04
	SpaceSta	5/9/02	5/8/04
Sioux Falls	HB	1/31/04	5/28/04
	L&C	**1/31/04**	**10/1/04**
	MOE	**12/1/03**	**1/31/05**
Speyer Dome	**HB**	**6/6/02**	**12/31/04**
Speyer Imax	ALBT	9/18/03	5/18/04
	MOE	2/1/01	6/04
	TS	**4/22/04**	**4/21/05**
Spokane	**AR**	**4/2/04**	**9/1/04**
	HB	**3/15/04**	**6/30/04**
	L&C	3/15/03	10/31/04
	YBS	12/25/03	4/04
Stockholm	**ALBT**	**9/20/02**	**9/30/04**
	Bugs	9/1/03	9/1/04
	HB	11/30/01	12/31/04
	Pulse	12/1/03	11/1/04
Sudbury	CTPA	5/5/03	6/30/04
	SpaceSta	9/22/03	9/21/04
	TS	2/1/04	8/31/04
Sydney WBS	**AR**	**4/1/03**	**4/30/04**
	Bears	2/1/03	4/1/04
	Bugs	**4/11/03**	**4/11/05**
	CRA	2/15/04	7/5/04
	HaunCast	9/20/01	8/04
	M3D	11/20/03	11/30/04
	MOE	**10/1/02**	
	Pulse	10/20/03	4/20/04
	SAA	10/25/01	4/04
	Solarmax	**3/18/04**	**3/17/05**
	SpaceSta	4/19/02	4/04
Syracuse	IOTS	1/31/04	6/30/04
	SAA	7/5/03	11/30/04
	VOTDS	11/22/03	5/22/04
Taichung BET	OrigLife	4/1/03	12/31/04
Taichung ST	AJ	1/1/04	12/31/04
Taipei AM	Solarmax	3/1/01	6/30/04
	SupeSpee	1/15/04	1/14/05
	Wolves	7/19/03	7/18/04
Taipei MCRC	Beavers	7/1/03	12/31/04
	VOTDS	1/1/04	12/31/04
Tallahassee	AEK	1/1/04	6/30/04
	BP	8/15/03	5/31/04
	MOE	9/6/03	12/31/04
	NASCAR	3/12/04	9/11/04
Tampa MOSI	GOTA	10/4/03	4/1/04
	L&C	**7/25/03**	**4/30/04**
Tampa Reg	**Bugs**	**8/8/03**	**6/1/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
Taranto	Cyberwor	7/24/03	7/23/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	HaunCast	9/24/03	8/31/04
	NASCAR	3/12/04	9/11/04
	OC	**2/1/04**	**5/15/04**
	OW3D	1/14/04	12/31/04
	SpaceSta	5/1/02	4/04
Tianjin	**GC**	**2/1/03**	**4/30/04**
Tijuana	AJ	10/4/03	4/1/04
	CV	10/25/03	8/1/04
	FEOC	10/25/03	
	OMATS	10/25/03	7/1/04
	OO	10/18/01	12/30/04
	Pulse	**3/15/04**	**8/15/04**
Tokorozawa	Skydance	12/15/03	7/30/04
Tokyo Mer	SpaceSta	4/25/02	4/04
Toronto FP	NASCAR	3/12/04	9/11/04
Toronto OP	GF	10/11/03	4/30/04
	India	5/1/03	12/31/04
	T40	10/11/03	12/31/04
Toronto OSC	CRA	10/17/03	3/31/05
	HB	10/12/01	6/30/04
	SAA	1/17/03	7/16/04
Townsville	**Extreme**	**11/00**	**6/04**
	IOTS	7/19/02	7/18/04
Tsuruga	**AEK**	**4/1/04**	**6/30/04**
	OW3D	**4/1/04**	**6/30/04**
Tulsa Cmk	NASCAR	3/12/04	9/11/04
	SacrPlan	**4/22/04**	
	YBS	12/25/03	4/04
Valencia Reg	NASCAR	3/12/04	9/11/04
Valencia Spn	**GC**	**4/16/04**	**4/15/05**
	Pulse	7/1/03	7/1/04
	Trex	9/15/03	9/12/04
Vancouver Imx	NASCAR	3/12/04	9/11/04
	OO	2/9/04	7/10/04
	SpaceSta	4/19/02	4/18/04
Vancouver SW	**CRA**	**3/16/04**	**9/04**
	JGWC	11/7/03	5/6/04
	YBS	**12/25/03**	**5/6/04**
Vantaa	Bears	9/1/03	11/3/04
Victoria	Bugs	11/14/03	5/1/04
	HB	**3/8/04**	**10/31/04**
	SU	**10/1/03**	**5/16/04**
	YBS	12/25/03	4/04
Vienna LFC	**ATSOT**	**10/3/03**	**10/31/04**
	Bugs	**3/23/04**	**9/1/04**
	CRA	1/9/04	4/9/04
	HaunCast	3/26/04	2/26/05
	HB	**6/7/02**	**12/31/04**
	India	**10/1/03**	**4/4/04**
	Trex	6/26/03	6/26/04
Villahermosa	**OO**	**10/4/03**	**4/15/04**
Virginia Beach	NASCAR	3/12/04	9/11/04
Warsaw IT	**AlienAdv**	**3/19/04**	**3/31/05**
	Bugs	**3/5/04**	
	E3D	**4/16/04**	**4/30/05**
	MOE	12/1/03	6/10/04
	SpaceSta	9/1/02	9/30/04
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	SU	**9/18/02**	
	TF	7/1/76	
Washington NMNH	**Bugs**	**3/14/03**	**3/11/05**
	Dolphins	3/11/04	9/30/04
	JGWC	10/10/03	4/9/04
	YBS	12/25/03	4/29/04
West Nyack Imx	**M3D**	**4/3/04**	**4/30/05**
	NASCAR	3/12/04	9/11/04
	Pulse	**4/4/04**	**6/4/04**
	SAA	1/21/04	4/29/04
	SpaceSta	5/1/02	4/04
	YBS	12/25/03	4/04
Woodbridge FP	NASCAR	3/12/04	9/11/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	**AJ**	**3/12/04**	**6/17/04**
	NASCAR	3/12/04	9/11/04
Wuerzburg	**AlienAdv**	**8/9/02**	**8/31/04**
	HaunCast	**12/1/01**	**8/31/04**
	UGs	**7/1/02**	**12/04**
Xalapa	**SI**	**2/20/04**	**7/20/04**
Yellowstone	**Alaska**	**4/30/04**	**7/15/04**
	Bears	6/1/02	
	L&C	**6/15/02**	**10/15/04**
	Yell	4/1/03	12/31/05
Zion	**GN**	**3/04**	**6/04**
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		AC
Skyward	Skyward	1985		IMAX
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
VOSAS	Voyagers of Sky and Sea	2004	MC	unk
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

April 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
76	NASCAR	10	India	5	M3D	2	SupeSpee	1	OMATS
57	SpaceSta	9	Alaska	4	CTPA	2	Texas	1	OnGuard
43	Bugs	9	AlienAdv	4	LS	2	TR	1	OrigLife
37	YBS	9	Dolphins	4	MOF	2	WOC	1	Ozarks
32	HB	9	GC	4	SOSPl	1	AIWC	1	SC
32	L&C	9	TS	3	BP	1	Alamo	1	SE
27	MOE	8	OC	3	CDS	1	Amazon	1	Sedona
25	Pulse	8	VOTDS	3	IOTS	1	Antarc	1	SI
22	HaunCast	7	AJ	3	JIAC	1	DIS	1	Skydance
17	OW3D	7	Apollo13	3	MOTM	1	Discov	1	Skyward
17	SacrPlan	7	Cyberwor	3	RSATM	1	EMSH	1	SOA
16	CRA	7	Extreme	3	TBAA	1	FEOC	1	T40
15	JGWC	7	Kilimanj	3	UGs	1	FOK	1	T90
15	SAA	6	Everest	2	Africa	1	GF	1	TF
15	SU	6	Whales	2	AllAcces	1	GN	1	TRF
13	ALBT	5	AEK	2	Beavers	1	GOTA	1	VOSAS
13	AR	5	ATSOT	2	DIA	1	HCBTD	1	WAMnv
13	Solarmax	5	Bears	2	Horses	1	ITD	1	Wolves
12	OO	5	CV	2	L5	1	LOLL	1	Yell
12	Trex	5	Galapago	2	LOTF	1	Niagara	1	ZC
11	E3D	5	LW	2	Roar	1	OM		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Ltd.
Brettenham House, Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +33 476 720 749
Fax: +-33 476 720 767

aGepro Cinéma **AC**
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17
www.ageprocinema.com

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

Bob Bullock Texas State History Museum
1800 North Congress Ave.
Austin, TX 78701 USA
Tel: 512 936 4600
Fax: 512-475-3366
www.thestoryoftexas.com

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Caesar's Palace
3570 Las Vegas Boulevard South
Las Vegas, NV 89109 USA
Tel: 702-731-7110
Fax: 702-731-7331
www.caesars.com/palace/win/

Chicagoland Speedway
500 Speedway Blvd.
Joliet, IL 60433 USA
Tel: 815-727-RACE
www.chicagolandspeedway.com

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Dalsa
605 McMurray Road
Waterloo, OH N2V 2E9 CANADA
Tel: 519-886-6000
Fax: 519 886 8023
www.dalsa.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Digital Cinema Initiatives, LLC
6834 Hollywood Blvd, Ste 500
Hollywood, CA 90028 USA
Tel: 323-769-2885
Fax: 323-769-2895

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158
www.earthship.tv

Eastman Kodak Company
6700 Santa Monica Boulevard
Hollywood, CA 90038-1203 USA
Tel: 213-464-613l
Fax: 213-464-5886
www.kodak.com

Empire IMAX Theatre Halifax
190 Chain Link Drive
Halifax, NS B3S 1C5 CANADA
Tel: 902-876-4805
Fax: 902-876-4801
www.empiretheatres.com/IMAX/index.asp

Esquire IMAX Theater
1211 K Street
Sacramento, CA 95814 USA
Tel: 916-446-2333
Fax: 916-446-2377
www.imax.com/sacramento

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Fort Worth Museum of Science and History
1501 Montgomery Street
Fort Worth, TX 76107-3017 USA
Tel: 817-255-9300
Fax: 817-732-7635
www.fortworthmuseum.org

Fujitsu Makuhari System Laboratory
1-9-3 Nakase, Mihama-ku
Chiba City, Chiba Pref. 261-0023 JAPAN
Tel: +81-43-299-3215
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Futuroscope
RN 10, BP 2000
Jaunay-Clan, 86130 FRANCE
Tel: +33-5-49 49 30 00
Fax: +33-5-49 49 30 30
www.futuroscope.fr

Galatée Films
92, Rue Jouffroy D'Abbans
Paris, 75017 FRANCE
Tel: +33-1-44 29 21 40
Fax: +33-1-47 66 72 95

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

go-R&D Consulting
13884 Tenth Line, RR5
Georgetown, ON L7G 4S8 CANADA
Tel: 905-873-7481
Fax: 905-873-1489
www.go-rd.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Henry Ford Museum
20900 Oakwood Boulevard
PO Box 1970
Dearborn, MI 48121-1970 USA
Tel: 313-982-6100
Fax: 313-982-6231
www.thehenryford.org

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Infinity Filmworks
19405 Bilmoor Place
Tarzana, CA 91356 USA
Tel: 818-881-3288
Fax: 818-881-8873

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

Institut français de Prague
Stepánská 35
Prague, 111 21 CZECH REP
Tel: +420 221 401 011
Fax: +420 222 230 576
www.ifp.cz

International Wildlife Film Festival
718 S. Higgins
Missoula, MT 59801 USA
Tel: 406-728-9380
Fax: 406-728-2881
www.wildlifefilms.org

Jack Loeks Theatres, Inc.
2121 Celebration Drive NE
Grand Rapids, MI 49525 USA
Tel: 616-447-4200
Fax: 616-532-3660
www.bigscreenmovies.com

Josef Sudek Atelier
Újezd 30
Prague, 1 CZECH REP
Tel: +420 251 510 760
www.sudek-atelier.cz

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
Tel: 201-451-0006
Fax: 201-451-6383
www.lsc.org

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com

Lockheed Martin
1725 Jefferson Davis Highway, Suite 300
Arlington, VA 22202 USA

Loews Theaters Lincoln Square
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
www.enjoytheshow.com/theatres/index.cfm

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

MegaSystems, Inc. **MEGA**
110 Riberia Street
Saint Augustine, FL 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
www.megasystem.com

Michigan International Speedway
12626 U.S. Highway 12
Brooklyn, MI 49230-9068 USA
Tel: 517-592-6666
Fax: 517-592-3848
www.mispeedway.com

Motion Picture Sound Editors
10061 Riverside Drive, PMB 751
Toluca Lake, CA 91602-2550 USA
Tel: 818-506-7731
Fax: 818-506-7732
www.mpse.org

MR-Film **MRF**
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Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510
www.mr-film.com

MSM Design, Inc.
12480 East Hayden Lake Road
Hayden Lake, ID 83835 USA
Tel: 208-772-7612
Fax: 208-772-2045

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

NASCAR
1801 W International Speedway
Daytona Beach, FL 32114 USA
Tel: 386-253-0611
www.nascar.com

National Geographic Television and Film
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
www.nationalgeographic.com

National Wildlife Productions **NWF**
11100 Wildlife Center Drive
Reston, VA 20190 USA
Tel: 703-438-6077
Fax: 703 438 6076
www.nwf.org/nwp

Navy Pier IMAX Theatre
700 East Grand Avenue, Suite 115
Chicago, IL 60611 USA
Tel: 312-595-0090
www.imax.com/chicago/

Nelson Madison Film **NMF**
4820 San Fernando Road
Los Angeles, CA 91204 USA
Tel: 818-550-6213
www.nelsonmadisonfilms.com

Nescafé IMAX Theater
Pravoberezhnaya Street, 1
Moscow, 125445 RUSSIA
Tel: +7 95 775 7779
www.nescafe-imaxcinema.ru

New England Aquarium
Central Wharf
Boston, MA 02110-3399 USA
Tel: 617-620-9010
Fax: 617-720-5098
www.neaq.org

New Hampshire International Speedway
PO Box 7888
Loudon, NH 03307 USA
Tel: 603-783-4744
Fax: 603-783-9691
www.nhis.com

nWave Pictures Distribution **nWP**
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Fax: 203-661-5556
www.nwave.com

Orbita Max
Diputacio 279
Barcelona, 08007 SPAIN
Tel: +34 93 505 2030
Fax: +34-93-505-20-29

Ozarks Discovery IMAX Theater
3562 Shepherd of the Hills Expressway
Branson, MO 65616 USA
Tel: 417-335-3533
Fax: 417-336-5348
www.bransonimax.com

Panavision Inc.
6219 De Soto Avenue
Woodland Hills, CA 91367 USA
Tel: 818-316-1000
Fax: 818-316-1021
www.panavision.com

Partners HealthCare System
101 Merrimac St, 3rd Floor
Boston, MA 02114 USA
Tel: 617-724-9025

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Productions Dussart **PD**
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645

Directory, cont'd

Productions Pascal Blais, Inc. **PPB**
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

RPG Productions, Inc.
400 South Victory Boulevard, Ste 201
Burbank, CA 91502 USA
Tel: 818-848-0240
Fax: 818-848-2846

Sacred Planet Project, Ltd.
418 Hoover Street
Nelson, BC V1L 4W7 CANADA
Tel: 250-354-0528
Fax: 250 354-0520

Science Museum
Exhibition Road, South Kensington
London, SW7 2DD UNITED KINGDOM
Tel: +44-171 938-8008
www.nmsi.ac.uk/welcome.html

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Sheridan College
1430 Trafalgar Road
Oakville, ON L6H 2L1 CANADA
Tel: 905-845-9430
www.sheridanc.on.ca

Showplace Cinemas
4200 N 3rd Ave
Evansville, IN 47710 USA
Tel: 812-426-0133
www.showplacecinemas.com

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

SK Films, Inc. **SKF**
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.skfilms.com

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large Format **SPC**
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www.cirquedusoleiljourney.com

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Stereo Club of Southern California
1607 Mariposa Drive
Corona, CA 92879-1121 USA
http://home.earthlink.net/~campfire

Summerhays Films, Inc. **SFI**
3436 Millikin Ave.
San Diego, CA 92122 USA
Tel: 858-457-8652
Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
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In May of 2003, MediaMerge Technical Services expanded into the IMAX market to provide third-party service to IMAX theaters. MediaMerge provides certified technicians to allow eligible theaters to enter into the IMAX Service Partnership Program and recognize the substantial savings.

Due to the overwhelming response from theaters, MediaMerge Technical Services is expanding.

MediaMerge offers competitive pay and an excellent work environment. Interested parties please forward inquiries to Doug Jackson at: doug@mediamergeinc.com or: MediaMerge, Inc., 12585 Old Highway 280, Suite 105, Chelsea, AL 35043. www.mediamergeinc.com

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Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

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SHORTS

LFCA Digital Symposium details

The **Large Format Cinema Association** and the **Digital Cinema Initiative** have released additional details about the May 1 Digital Symposium that will follow the LFCA conference in Los Angeles. (*See LF Examiner, March 2004, for details about the conference.*)

The one-day event will consist of five sessions.

- The Digital Conversions Tests session will present side-by-side comparisons of 35mm and 70mm film projection with 2K digital projection, as well as a tiled 4K-by-1K test that will simulate LF-scale digital projection.
- Digital Cameras and Data Storage will examine current 2K and 4K prototype camera and storage devices and their capabilities, strengths, and drawbacks. Working cameras from Thomson, Sony, Dalsa, and Olympus will be on display.
- Digital Intermediates will look at the theory and practice of mastering in the digital domain, regardless of the source material or ultimate projection format.
- Digital Cinema will include a demonstration and panel discussion of various digital projection formats and devices. The panels will include representatives from Texas Instruments, Evans and Sutherland, Spitz, the Digital Cinema Initiative, and Digital Cinema Ventures
- The LF Digital Future Forum will be a panel discussion on the digital prospects for the LF industry.

The symposium will close with an evening screening of a surprise Hollywood feature using the 2K projector at the DCI's Entertainment Technology Center in Hollywood.

Registration for the Symposium is separate from the LFCA conference. See www.lfca.org for more information.

LFCA screens *Better Mousetrap*

An animated 3D short video has been up-resed and printed to 15/70, and will be screened at the conference of the **Large Format Cinema Association** conference in Los Angeles.

Ron Labbe of Studio 3D in Boston, MA, made *Mousetrapped* in 2000, based on the classic board game, and won the "Best Movie" award at the **Stereo Club of Southern California**'s 3D Movie/Video Contest that year.

Ray Zone worked with Labbe, **nWave Pictures**, **Kodak**, and **RPG Productions** to create a 3D LF version with improved audio, and re-titled the result ***A Better Mousetrap***. The 90-second film will be distributed to LF theaters worldwide by Zone.

LSC to begin expansion in 2005

The **Liberty Science Center** in Jersey City, NJ, has announced a major expansion plan that will nearly double the size of its 11-year old facility over the next three years. The 170,000-square-foot (15,600-square-meter) building will expand to 295,000 square feet (27,100 square meters), with new exhibit spaces and classrooms, and improved lobby, food service, and retail spaces. The existing IMAX Dome theater will remain in place.

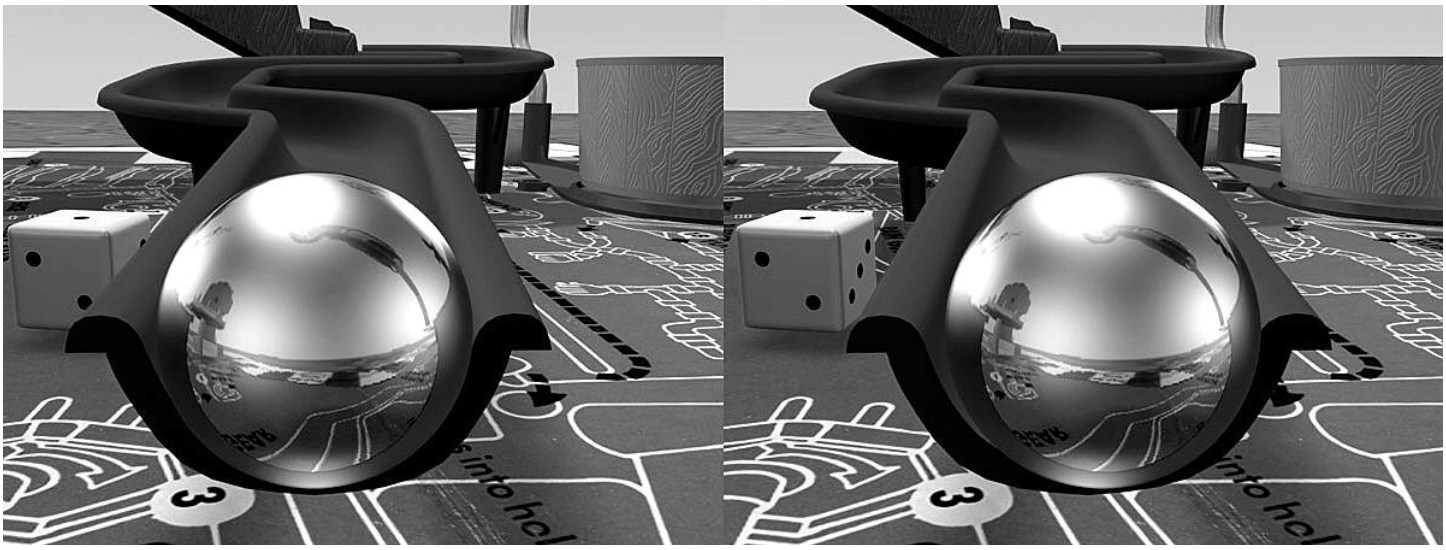
Construction on the US$104 million project will begin in early 2005, closing the existing building for at least two years. During that time the science center will relocate to the renovated Central Railroad of New Jersey Terminal, about half a mile from the existing museum. Some functions, such as exhibition design and school outreach, will be moved to nearby locations in Newark and Morristown, NJ.

The renovation is being funded through a private-public partnership that will include corporate donations and state bond issues. At least $27 million has already been committed by corporations and foundations.

Top Speed wins MPSE award

The **Motion Picture Sound Editors** has awarded its 2004 Golden Reel Award for

*(see **SHORTS** on page 17)*



Ray Zone

A stereo scene from the LF short, A Better Mousetrap*, printed for cross-eyed viewing. To view in 3D, hold the page squarely in front of you in strong, even light. Cross your eyes until the two images overlap exactly, using the ball as your guide. Holding this position, allow your eyes to relax until the image comes into focus and the 3D effect appears. The image may come briefly into focus and pop out again, but just relax and keep trying. Once you've got it, you will be able to look around the whole scene. And no, despite what your mother told you, your eyes won't stay that way.*